

Sinai
Byzantium
Russia





Sinai Byzantium Russia

*Orthodox Art
from the Sixth to the Twentieth Century*

Yuri Piatnitsky Oriana Baddeley
Earleen Brunner Marlia Mundell Mango
EDITORS

THE SAINT CATHERINE FOUNDATION
in association with
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Frontispiece: View of the Monastery of St Catherine at Mount Sinai

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ПАТРИАРХ МОСКОВСКИЙ И ВСЕЯ РУСИ АЛЕКСИЙ

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ДИРЕКТОРУ
ГОСУДАРСТВЕННОГО ЭРМИТАЖА
М.Б. ПИОТРОВСКОМУ

Многоуважаемый Михаил Борисович !

Благодарю Вас за письмо от 18 июня с.г. и сообщение о том, что к знаменательному юбилею - 2000-летию Рождества Христова - Государственный Эрмитаж планирует открыть выставку Православного искусства из коллекций возглавляемого Вами музея.

Весьма отратно, что, стремясь всесторонне и объективно показать тысячелетнее развитие церковного искусства, Вы реально вносите существенный вклад в развитие культурных взаимоотношений Православного мира.

Поддерживая Вашу инициативу, посвященную одному из самых известных на всем Православном Востоке центру подвижничества - монастырю св.Екатерины на Синае, - желаю Вам, многоуважаемый Михаил Борисович, Вашим помощникам и всем сотрудникам Государственного Эрмитажа помощи Божией в предстоящих трудах во славу Его Имени.

С уважением

ПАТРИАРХ МОСКОВСКИЙ И ВСЕЯ РУСИ



ΙΕΡΑ ΜΟΝΗ ΘΕΟΤΟΚΟΥ ΟΡΟΥΣ ΣΙΝΑ

The Sinai desert is the holy site of man's encounter with God. It was here that God revealed Himself to Moses the great Prophet and God-seer, first at the Bush that burned without being consumed, and subsequently at the holy summit of Mount Sinai when he received the Law. The sacredness of this site, from very early times, attracted Christian anchorites. This God-trodden and sanctified place sheltered thousands of ascetics and coenobitic monks, and brought forth a multitude of Saints. The many icons, manuscripts and other precious religious articles bear witness to the profound spiritual and liturgical life of these desert dwellers. This heritage, preserved through the centuries with great solicitude by the Greek Orthodox monks of Sinai, is an enviable portion of great Byzantium, whose sacred artistic treasures have become the domain of many peoples, who have thereby been illuminated and sustained in their course.

A spiritual bond has existed for many centuries between the Monastery of Sinai and the people of Russia. It is our intention that the Russian people, who are of one faith with us, should be assisted in their spiritual and ecclesiastical regeneration. This has inspired the idea of organizing an exhibition of icons and other ecclesiastical objects, of which the central contribution will be ten wondrous icons from Sinai dating from the eleventh to the fourteenth centuries, together with a Russian imperial chrysobull sent to Sinai in the seventeenth century. Our Sacred Monastery and the Archdiocese of Sinai have entered into many labours for the realisation of this exhibition. Through the presence of these sacred icons, it is our hope that the people of Russia will draw inspiration and strength.

The 'exodus' of fragile icons and other treasures from Sinai is no easy matter. This exhibition would not have been possible without the assistance of the Egyptian Antiquities Department, the Directorship of the Hermitage of St Petersburg, and the Trustees of the Saint Catherine Foundation. We wish to thank them all most heartily. May 'the Lord Who was beheld on the Mount of Sinai' bless them all.

The quest for the theological and spiritual depth that lies hidden under the beautiful appearance grants an opportunity for the recognition of Orthodoxy, not only as a cultural or moral value, but as a way of life and personal regeneration that elevates from the earthly to the heavenly, from human to divine beauty, from the colours of this world to the perception and enjoyment of the divine energies of the Uncreated Light of the Triune Godhead.

On behalf of the Sacred Monastery of Sinai,

Pirais Dapuanos

*Archbishop Damianos
of Sinai*





ST. JAMES'S PALACE

It was in 1996 that I helped set up the Saint Catherine Foundation following a memorable visit to the monastery. The uniqueness of its atmosphere made a profound impression on me and I wanted to try to help, in at least a small way, to preserve it for future generations. I was acutely conscious of the paradox that modern technology, whilst giving so many of us access we value enormously, threatens the monastery more gravely than centuries of political instability by overburdening it with visitors.

It is equally paradoxical that the preservation of the spirit of Saint Catherine's depends both on discreet modernisation and on a wider knowledge of the monastery. The Saint Catherine Foundation has, for example, committed itself to raise \$3m to renovate the library and the South Wing in which it is situated. We want to help the monks move their kitchen well away from their collection of about 4000 early manuscripts and scrolls, and create better storage for all the contents of the library.

To improve understanding of the monastery, the Foundation has, with the Hermitage, organised this exhibition, *Sinai, Byzantium and Russia*. This will be seen both in St Petersburg and, later, at the Courtauld Gallery in London. It will make available to a wide international public masterpieces of Orthodox devotional art which few have ever seen.

As Patron of the Foundation, I hope that those who visit the exhibition and read this book will not only be impressed and moved by the beauty of the exhibits, but also be left with a deeper understanding of why Saint Catherine's Monastery matters. It is part of a living tradition linking us back to the earliest days of Christianity, the survival of which shows us another way of living, in which the timeless and the spiritual are absolutely central. I for my part believe that it makes the world a richer and saner place.

Sinai at the Hermitage

For Russia, Sinai is an important symbol of Orthodoxy and a link with its source, which is the Holy Land. Thanks to the Monastery of St Catherine, one of the key historical sites of the three monotheistic religions is essentially Orthodox. The touching descriptions of the Sinai cloister that emerged from the pens of Russian travellers and pilgrims are well remembered in Russia. Nor have the Sinai monastery's Russian daughter-churches been forgotten, or the visits by the Orthodox of Mount Sinai to collect funds for the monastery. Through its active imperial support for the St Catherine Monastery, Russia firmly announced its adoption of the Byzantine tradition of state patronage of religious institutions. The substitution of Russian emperors for Byzantine ones did not only occur symbolically, but as if it had happened on primordial Byzantine lands.

These links and models were behind the concept of the exhibition, which is devoted not only to specific Russian links with the Byzantine empire and Sinai, but also to the expression in art of a particular model of the relationship between the monasteries and the state. Byzantine and Russian patronage was expressed in many aspects of artistic culture. Donations to the monasteries and active links between monastic art and imperial art were translated into fine examples of craftsmanship and taste.

The exhibition represents two wonderful, famous and typologically different treasure-houses: Sinai and the Hermitage. We are delighted and honoured to host these fine works of art from the famous collection of St Catherine's Monastery. These marvellous icons not only delight the eye and draw us to the other, distant world, but remind us of the historical context of early Russian art.

Russian documents remind us of the specific links embodied in these magnificent works of art, not least of which is St Catherine's silver reliquary. This remained in the sanctuary of the basilica and is artistically in keeping with the reliquary of St Alexander Nevsky, which is in the Hermitage.

The Hermitage collection is the source of the material for the Russian and Byzantine sections of the exhibition. These brilliant masterpieces give us another opportunity to see and evaluate from a new viewpoint world famous masterpieces by medieval masters.

There are a number of works in the exhibition that are connected with St Catherine. This saint, the Sinai monastery's patron saint, is dear to the Russian heart. One of the most important orders of the Russian empire was named after her. At the Hermitage, she is doubly revered. We see her as our patron saint too, as the Museum was founded by Catherine the Great, who was named after the Alexandrian saint. Every year the Hermitage now celebrates the anniversary of its founding on St Catherine's day. Beyond the scope of this exhibition, possibly in anticipation of the next, there are many pictures in the Hermitage by European artists depicting episodes from the life of St Catherine.

For the Museum, the exhibition is not just the story of a great past. We have organized it jointly with the Monastery itself and the Saint Catherine Foundation, the international charity for the support of the Monastery, and do not doubt that it will further the worthy cause of the preservation, restoration and revival of the monastery. It is a great honour for us to revive Russia's glorious traditions, even if not at the former tsarist level.

We are deeply grateful to all those religious and secular individuals, at Sinai, in Egypt, Greece, Russia, Great Britain and other countries, for this fine example of how art and history can unite people around a noble cause.

Professor Mikhail Piotrovsky
Director of the State Hermitage Museum
Correspondent Member of the Russian Academy of Sciences
Correspondent Member of the Russian Academy of Arts

Acknowledgements

Large in size and scale, *Sinai, Byzantium and Russia* is a product of the efforts of many individuals, organizations and institutions. The idea for the exhibition developed out of the relationships of patronage and tutelage – some centuries old, others rather more recent – linking the Monastery of St Catherine in Sinai, the State Hermitage Museum in St Petersburg and the Saint Catherine Foundation in London, while work on the exhibition itself strengthened the ties between the Monastery, Museum and Foundation and brought them closer still. The Saint Catherine Foundation and the State Hermitage Museum are united in their support for the preservation of St Catherine's, a cultural and religious monument of world importance.

Sinai, Byzantium and Russia brings treasures from Sinai to Russia and Great Britain for the first time. We are grateful to Dr Hosny Mubarak, President of the Arab Republic of Egypt, for giving his support to this difficult undertaking. Vital assistance for the project in Egypt has come from Farouk Hosny, Minister of Culture, Professor Gaballah Ali Gaballah, President of the Archaeological Department of the Ministry of Culture, and Laila Moussa, whose helping hand was greatly appreciated. We offer particular thanks to His Eminence Archbishop Damianos of Sinai and the Fathers of the Holy Monastery for their wholehearted collaboration on this exhibition in celebration of Orthodoxy. Those who have seen the Sinai icons – whether installed in the splendour of the Cathedral of the Winter Palace or in the more intimate setting of the Courtauld, London; or, indeed, reproduced so magnificently in the pages of this book – can only be moved by the haunting presence of these images of the divine.

Professor Mikhail Piotrovsky, Director of the State Hermitage Museum, has been the driving force behind the exhibition, and our sincere thanks go to him for the incalculable time and energy he invested in the project at every stage in its development. Dr George Vilinbakhov, Deputy Director of the Hermitage, and Dr Vladimir Yu. Matveyev, Deputy Director for Exhibitions and Development, must also be thanked for their energetic support and involvement. The researchers who assisted Dr Yuri Piatnitsky deserve a special mention: Dr Magdalina Dobrovolskaya, Dr Olga Kostyuk and Maria Kosareva, who helped with the selection of exhibits and co-ordinated the work of the participating curators and departments. We also wish to thank Vyacheslav Fyodorov, Head of the Department of Russian Culture; Vitaly Kalinin, Head of the Numismatic Department; Irina Novoselskaya, Head of the Department of Western Art; Eugenie Makarova, Head of the Hermitage Museum Library; and Andrei Bolshakov, Deputy Head of the Oriental Department.

With their design for the exhibition, Victor Pavlov, Chief Designer of the Hermitage, Elena Shtikhman and Boris Kuzyakin returned the Cathedral of the Winter Palace to its former glory. For their work on the renovation of the Cathedral interior, we must express our appreciation to Alexei Bogdanov, Deputy Director and Chief Engineer; Valery Lukin, Chief Architect; the architect Vladimir Yefimov; Nikolai Trubnikov, Head of the Conservation Workshops; Olga Bogdanova, Head of Technical Services; and all who assisted them.

Conservation work on the exhibits was carried out by the staff of the Department of Scientific Conservation of the State Hermitage under the

direction of Alexei Bantikov, Konstantin Blagoveshchensky, Rita Grunina, Vladimir Kashcheyev, Klara Nikitina and Nina Pinyagina. Particular thanks are due to the conservator Alexei Osetrov, who prepared the Sinai icons for transportation to St Petersburg.

For the many hours of work they devoted to the project, we thank Anna Konivets and Anastasia Mikliaeva. We are also grateful to Alexei Grigoriev, Natalia Bocharova, Maria Khaltunen and Tatiana Kharitonova, each of whom contributed significantly to the success of the exhibition.

We would like to thank Evangelis Zournatzis for his kind participation in the negotiations between the Hermitage Museum and the Monastery of St Catherine. Vladimir Gusev, Director of the State Russian Museum, and Irina Solovyova, Head of the Department of Ancient Russian Painting at the Russian Museum, facilitated the loan of icons from that museum, and we thank them for their collaboration.

Through many preparatory months, Dimitris Dondos, Chairman of the Saint Catherine Foundation, gave unstintingly of his time and counsel. Vaggelis Chronis offered vital assistance at a critical moment. Gillian Dondos and Maria Embiricos showed an unflagging interest in and enthusiasm for the project. We owe a debt of gratitude to them all.

Professor Cyril Mango, Bywater and Sotheby Professor Emeritus of Byzantine and Modern Greek Language and Literature at the University of Oxford, gave generous advice and assistance during the preparation of the catalogue. We are also grateful to Dr Eugenie Richardson for her invaluable contribution, both academically and on an organizational level.

Professor Robin Cormack, Deputy Director of the Courtauld Institute of Art, and John Murdoch, Director of the Courtauld Gallery, were instrumental in bringing the exhibition to London, assisted by Dr Catherine Putz, Registrar of Collections at the Courtauld Gallery. We thank them all for facilitating this complex undertaking.

The compelling photographs published in this catalogue are the work of Vladimir Terebenin, Leonard Kheifits, Yuri Molodkovets and Garry McNamara. Dr Paul Holberton managed the production of the catalogue with an ease that belied the difficulties of the task in hand; and Roger Davies was as creative in his approach to problem-solving as he was in his design for the publication. We thank them both for their professionalism and good humour. These qualities apply equally to Susan Haskins, who assumed responsibility for the editorial co-ordination of the English edition of the catalogue with single-minded dedication, seconded by Jenny Chattington. We would also like to thank our translators, and Kate Chatters, Dr Joanna Christoforaki, Dr Leofranc Holford-Streven, His Grace Bishop Kallistos of Diokleia, Rowena Loverance, Stephen Mulrine, Dr Fiona Nicks, Dr Tassos Papacostas, Dr Maria Parani, Dr Jonathan Shepard, Dr Masha Unkovskaya and Dr Francesca Vanke for their assistance with the editing of the English edition.

Through the unique support and encouragement of Dorothy Latsis, *Sinai, Byzantium and Russia* has become a magnificent reality, and it is for her that we reserve a special word of thanks.

ORIANA BADDELEY, EARLEEN BRUNNEN
MARLIA MUNDELL MANGO, YURI PIATNITSKY

Sponsors



Sinai, Byzantium and Russia has been made possible by the generous support of Prometheus Gas, S.A., a joint Greek-Russian company incorporating Gazexport Ltd on behalf of OAO Gazprom and the Greek business and industrial group, Copelouzos Group. The activities of Prometheus Gas range from the marketing and sale of Russian natural gas to the development, construction and operation of infrastructure projects, both in Greece and throughout south-eastern Europe. We are honoured to have Prometheus Gas as the principal sponsor of this exhibition highlighting the shared cultural heritage of Russia and Greece.



Из рук в руки

The exhibition catalogue *Sinai, Byzantium and Russia: Orthodox Art from the Sixth to the Twentieth Century* is funded by Trader.com, an international transaction marketplace operating in more than seventeen countries. Iz Ruk v Ruki, the Russian arm of Trader.com, contributed a substantial portion of the funding. We are grateful to Trader.com and Iz Ruk v Ruki for the financial assistance these companies have given to this project uniting peoples and cultures.



The EFG Bank Group has provided major sponsorship for the Saint Catherine Foundation since its inception in 1996. The Group is engaged in Private Banking, and has offices in twelve countries, including Great Britain. Measured by capital, EFG is the third largest non-state Swiss Banking Group. Through its generous backing for the London showing of *Sinai, Byzantium and Russia*, the EFG Bank Group has demonstrated once again a desire to support the preservation of cultural heritage and the dissemination of scholarly knowledge.

SPIRO AND DOROTHY
LATSIS

This exhibition and catalogue would not have been possible without the sustained enthusiasm and support of Spiro and Dorothy Latsis. Spiro and Dorothy Latsis have played an important role in the promotion of the cultural values embodied by *Sinai, Byzantium and Russia*. Their active and extremely generous participation in the exhibition and its related events has been essential to its success.





The Saint Catherine Foundation and the Monastery of St Catherine

ORIANA BADDELEY

Director of the Camberwell–Saint Catherine's Conservation Project

While certain geographic locations have a special symbolism within Christian culture, few have a more powerful significance than Mount Sinai, in modern-day Egypt. In the desert setting so long associated with seclusion and spirituality, the Monastery of St Catherine is a religious centre equally charged with historical and cultural meaning. The Monastery, founded in AD 565 by the emperor Justinian, is situated at the foot of Mount Sinai, where the Bible tells us that God spoke to Moses. The Monastery's basilica is thought to have been built around the site of the Burning Bush, and modern believers still come in search of small cuttings from the Bush as proof of their pilgrimage to this holy shrine. It is one of the oldest Christian institutions to remain in continuous use; its monastic library contains the largest collection of ancient Christian texts outside the Vatican, and it has an icon collection that has made it world famous. The St Catherine's collection of over two thousand icons is unique not just in terms of quality, but because it represents an unbroken tradition of Orthodox painting from the sixth to the twenty-first century. However, while the Monastery of St Catherine represents a powerful symbol of the survival of Christian spiritual values, it also serves as a reminder of other of the world's great faiths, for the Sinai remains a sacred region within both Judaism and Islam. The spirit of Moses links the site to the Jewish faith and to Islam, and the walls of the Monastery encompass an eleventh-century mosque. The special sense of place that is so palpable at St Catherine's testifies to centuries of religious commitment, but also to religious tolerance. The seclusion and remoteness of its location meant that no traveller would be turned away, and to this day pilgrims are allowed access to the monastery despite the burden this sometimes places on the small monastic community.

The survival of the spirit of the Monastery rests in the safe hands of the fathers, under the guidance of their abbot, His Eminence Archbishop Damianos; but the fabric of the Monastery's existence and the cultural treasures in the monks' care are also the responsibility of a wider group of concerned supporters. To assist the monks in their custodial task, the Saint Catherine Foundation was established in London in 1996. The formation of the charity was instigated by its Royal Patron, His Royal Highness The Prince of Wales, following his stay at the monastery on a state visit to Egypt in 1995. As its first act, the Foundation supported the training of one of the monks in conservation at the London Institute's Camberwell College of Arts; this was followed by an exhibition in London of works and sacred objects lent by the monastery. This emphasis on the sharing of knowledge and understanding has been integral to the development of the Foundation's activities and forms the basis of the current exhibitions at the State Hermitage Museum in St Petersburg and the Courtauld Gallery in London.

The Foundation and its related associations in New York and Geneva are dedicated to raising funds for the preservation of the Monastery's collection of books and manuscripts and to disseminating knowledge of the cultural significance of this unique religious institution. Not only is it imperative to support the monks in their search for long-term solutions to the conservation issues they

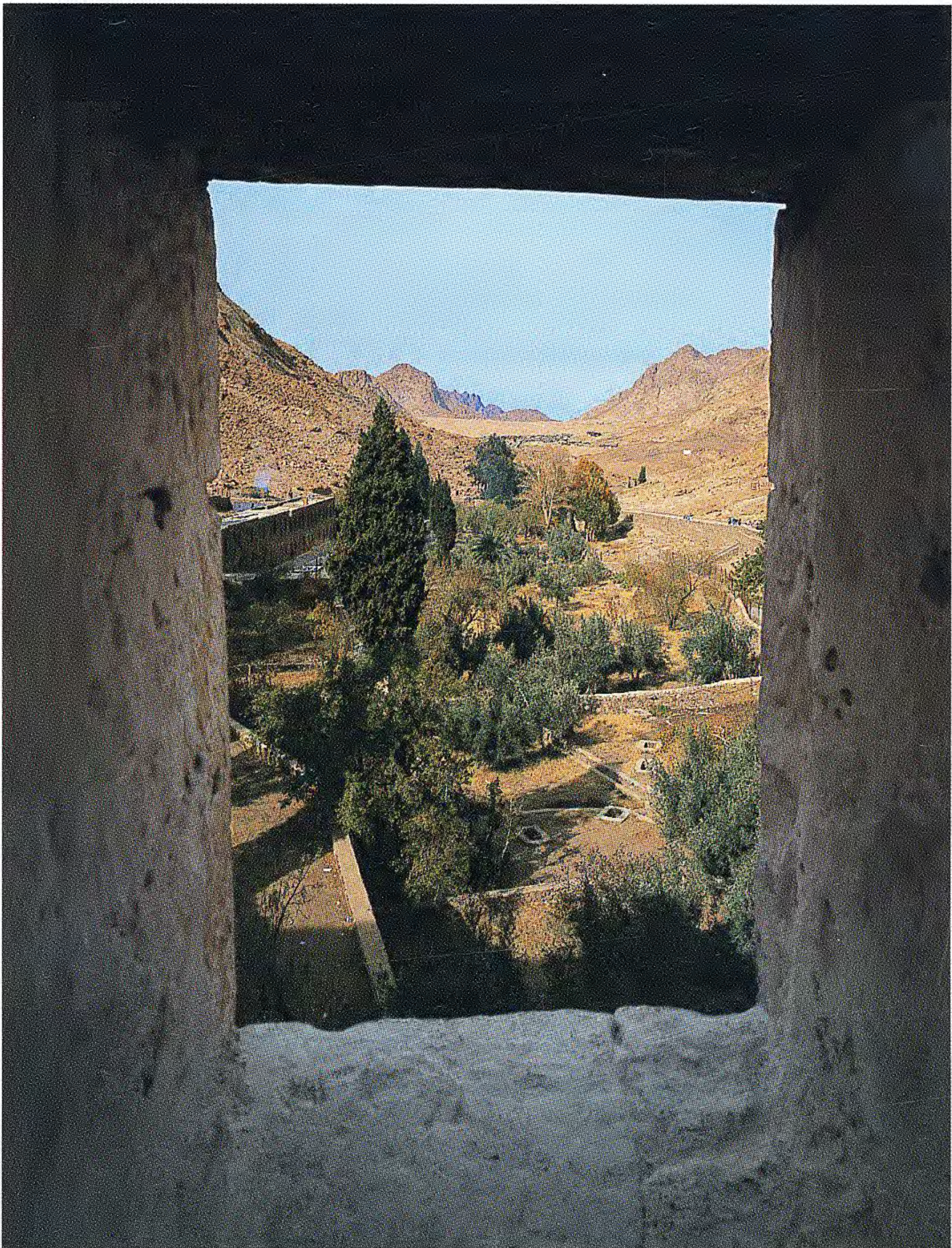
opposite

Interior of the Church of the Transfiguration in the Monastery of St Catherine at Mount Sinai, looking east towards the iconostasis

now face, but it is also essential to learn from the Monastery's own traditions of care and protection. The survival of its precious collections, *in situ* for so many centuries, offers a rare example for those interested in preserving cultural heritage for future generations. The major task of conserving and re-housing the library is already underway, in collaboration with a conservation research project run by Camberwell College of Arts. The condition of each of the bound manuscripts, scrolls and painted books is being assessed and much is being learned about the history of the library and its collection from the analysis of changing binding and repair techniques through the ages. Plans for the architectural remodelling of the library interior are being drawn up to ensure the best possible environment for the literary heritage of the Monastery. This is a long-term activity aimed at ensuring the survival of the collection for centuries to come. Significant funds will be needed to support conservation work at St Catherine's, but, in journeying towards this goal, the Foundation has been happy to be able to find the necessary sponsorship for this major exhibition tracing the complex and fascinating links between Sinai, Byzantium and Russia. The forging of contemporary links with Russia, an old and longstanding ally, is of great significance for the Monastery of St Catherine and extends the more general understanding of the rich mix of histories and traditions stemming from the heritage of Mount Sinai.



above right
An early 12th-century codex of the Four Gospels, bound in crimson velvet (probably 15th-century) with an embossed silver crucifix (probably 17th-century)



below right
View of the garden of the Monastery of St Catherine at Mount Sinai

The Exhibition at the State Hermitage Museum

YURI PIATNITSKY

Curator of Byzantine Icons at the State Hermitage Museum

The State Hermitage Museum and the Saint Catherine Foundation dedicate *Sinai, Byzantium and Russia* to the Monastery of St Catherine at Mount Sinai. Philanthropic as well as didactic in purpose, the exhibition grew out of a desire to bring St Catherine's to the attention of a wider public and to assist Sinai's Holy Fathers as they work to preserve this Orthodox stronghold with its priceless art treasures. The Russian venue of this exhibition, the Cathedral of the Winter Palace, one of the Hermitage buildings in St Petersburg, attests to the enduring relationship that developed between the Sinai monastery and Russia, a relationship first recorded as long ago as the fourteenth century. The Monastery benefited from the patronage of Russia's rulers, and this tradition of concern, interrupted after the Revolution, has now been revived under the auspices of the State Hermitage Museum. The Monastery of St Catherine has, in return, loaned some of the most important icons in its possession for exhibition in St Petersburg. Imbued with Sinai's sacred light, these come, not only from the monastery's rich icon depository, but from the basilica, a working church used every day for services.

Sinai, Byzantium and Russia charts the development of Orthodox art from the sixth century onwards, highlighting the continuity of the Byzantine tradition and the emergence of a Russian style. The exhibition is comprehensive, bringing together many different kinds of art relevant to its theme, within three main sections. The most important of these is, of course, dedicated to Sinai itself, its topography, iconography and saints, and to research by Russian academics into the Monastery's history and collections. Typical Siniatic subjects and saints are shown, including the Burning Bush, the Prophets Moses and Elijah, St Catherine and St John Klimakos. The cult of St Catherine in Russia is treated separately, a reflection of that saint's popularity there, while the link between Sinai and Russia is documented by Tsar Mikhail Fyodorovich's charter of 1630 from the Monastery's library. However, at the centre of this section, and at the centre of the exhibition as a whole, are the ten precious tenth- to thirteenth-century icons loaned by the Monastery of St Catherine.

The two other main sections are devoted to Orthodox art of the Byzantine empire and of Russia respectively. The exhibition organizers were faced with the difficult task of connecting these sections and linking them to the main theme of Sinai. Displaying works of art contributed to the Monastery by the rulers of Byzantium and Russia would have meant transporting a large part of the Monastery's collections to Russia. Given that the Hermitage's collections contain no works with an indisputable Sinai provenance, and having excluded from display the manuscript fragments kept at St Petersburg's National Russian Library and the encaustic icons at Kiev, because of the notorious history of their acquisition by Archbishop Porfiry Uspensky in the nineteenth century, it was decided to show the types of object in use during a particular chronological period or dynasty. This approach gave us more freedom in handling the material. For example, we know that founders of monasteries usually donated icons and precious liturgical objects to them as well; there is no reason to believe that Justinian was any exception, so that

it is likely that he sent precious vessels and plates to Sinai. Fine Byzantine silverwork of the period that survives can provide a representative image of the Justinianic era. We know that precious jewellery such as earrings, necklaces and chains was often brought as gifts for famous Byzantine and Russian icons and used to decorate their frames. Examples of similar pieces of jewellery have therefore been included in the exhibition. In selecting the best pieces we have tried to re-create the inherent potential of Byzantium, to show what kind and quality of works were made for the imperial court and what type of ecclesiastical artefacts might have been contributed to the Sinai monastery.

The Byzantine and Russian works of art kept at St Catherine's, of which only a small number have been published, show the emperors, tsars and higher nobility to have been active patrons of the monastery. In the Byzantine section we have therefore singled out for examination the main dynasties: the Macedonians, Comnenes, Angeli and Palaeologi. Separate sections deal with post-Byzantine art and the art of Georgia, in acknowledgement of Georgia's close contacts with the monastery. Of the many sections on Russian art, the first is devoted to the reign of the grand princes and tsars of the twelfth to the early seventeenth centuries, roughly corresponding to the Rurik dynasty, while the second takes in the Romanov dynasty in the seventeenth century, with the Time of Troubles and Polish intervention forming a dividing line between the two. Tsar Peter the Great, subject of the third section, is remembered for his special reverence for Sinai as well as for the reforms that changed the centuries-old structure of patriarchal Russian life. The cult of St Catherine grew in popularity during Peter's reign, which marked the beginning of a new stage in the development of Russian Orthodox art. The following section presents the final flowering of unrestrained Byzantine luxury and refined taste during the eighteenth century, the 'century of brilliant empresses', as one outstanding woman succeeded another on the Russian throne, from Catherine I, wife of Peter the Great, to

Catherine the Great. Stylistic borrowing from Western Europe is evident in this period. The art of the nineteenth and early twentieth centuries is not at all homogeneous, changes in style often coinciding with a change of ruler on the Russian throne. Attention has to be focused on the development of Orthodox art in specific decades. Thus separate sections relate to the reigns of Alexander I and Nicholas I, while the reigns of Alexander II and Alexander III are grouped together. The reign of Nicholas II marks the concluding stage in the development of Russian Orthodox art, as the celebration of the three-hundredth anniversary of the Romanov dynasty in 1913 aroused a final wave of nostalgia for the Byzantine era and tsarist Old Russia.

Within the particular reigns and eras, we have not attempted to put the works into strict chronological order, which anyway would not always have been possible. In some cases one catalogue entry covers several items, for example jewellery from Mersin that was part of a single archaeological find; or a number of similar items have been grouped together, such as early Russian pendants with cloisonné enamel on gold, coins or certain medals. Where possible, we have tried to reproduce inscriptions in the catalogue. This applies both to original inscriptions and to those connected with the history of a work. A translation is also given in English.

In this complex catalogue the English editors have had frequent occasion to meet the same name in Greek, Latin and Russian versions. They have generally favoured a transliteration from the Greek, in traditional form (thus Demetrios rather than Demetrius or Dimitris), but have favoured English, Anglicized or Latin forms where these seemed established (Palaeologi). For the transliteration of Russian names they have followed what they regarded as standard practice, again giving English or Anglicized names for better known figures (Peter the Great, but Pyotr Sevastyanov) and preferring forms more convenient to English readers (-sky not -skii or -skiy, Alexander not Aleksandr).

opposite

Icon with Sts Sergios and Bacchos, 13th century, cat. S63a





Sinai, Byzantium and Russia

YURI PIATNITSKY

Curator of Byzantine Icons at the State Hermitage Museum

The wild, menacing peaks of craggy Mount Sinai rise above the ravines. On its flanks live monks for whom life in its entirety consists of a preparation for death in the untroubled solitude of their beloved desert

Prokopios of Caesarea, Byzantine historian, sixth century

The Sinai Peninsula is situated in north-eastern Egypt; it lies at the northern end of the Red Sea between the gulfs of Suez and Aqaba. A place of the profoundest religious significance for Jews, Christians and Muslims alike, Sinai has been revered since biblical times, when Moses received the Ten Commandments and saw the angel of God in the Burning Bush. Since AD 527, when the Byzantine emperor Justinian (527–565) founded the monastery that was later to house the holy relics of St Catherine of Alexandria, Mount Sinai has been a focus for worship and contemplation. Mohammed himself recognized the unique importance of the monastery, and tradition relates that in 624 he granted it a special charter of protection, the *akhtiname*. As if by divine ordinance, the monastery has survived all the many reversals of fortune which have overtaken it through the centuries, and it still flourishes today. Its atmosphere of timeless and devout serenity is nurtured further by the ancient liturgy and rituals which have continued in an unbroken tradition throughout the 1,500 years of the monastery's existence.

St Catherine's was built by order of the emperor Justinian, who also commissioned the construction of the church of Hagia Sophia in Constantinople, one of the most magnificent achievements of Byzantine architecture. The building of the monastery is referred to by contemporary writers, of which whom the most factual is Prokopios of Caesarea, who wrote: 'The emperor Justinian built the church of the Mother of God for these monks to enable them to pray and perform the liturgy therein (*De Aedificiis*, V viii I, 4–9). Other, later accounts exist, like that of tenth-century patriarch Eutychius, but these are less reliable as historical sources.¹ The granite walls with their fortress-like construction and the imposing basilica took many years to complete. Building inscriptions indicate that church was finished between 548 and 565 (possibly 557). Justinian is known to have involved himself personally in the architectural projects he patronized, so it is likely that he also took a close interest in the building of the Sinai Monastery.

Originally dedicated to the Virgin Mary of the Burning Bush, the monastery took St Catherine of Alexandria as its patron saint as early as the seventh century, according to an Arab source, or in the late tenth century according to Byzantine sources. Legends of the saint's life, martyrdom and miracles date back to the early fourth century. A young woman of imperial family, Catherine possessed uncommon beauty and learning. Having seen visions of the Virgin and Child, she embraced Christianity and became one of its most fervent preachers, the force of her evangelism winning many learned pagans over to the Christian faith. When she refused to renounce her Christianity, the emperor Maximian Maxentius ordered the girl to be tortured on a spiked wheel, but the wheel shattered miraculously into pieces and Catherine was unharmed. Enraged, the emperor ordered her to be beheaded. After her execution, angels conveyed the body of the martyr to one of the hills of Mount Sinai, where her relics were said to have been discovered by monks in the seventh century. By the end of the tenth century, St Catherine was linked with Mount Sinai by the Byzantine hagiographer Symeon Metaphrastes.

opposite

Icon with St Catherine, early 18th century, cat. S20

In 1027 another Symeon, a Sinaite monk from Sicily, travelled to Western Europe with some of St Catherine's relics, collecting alms for the monastery. At around the same time Yorii, bishop of Sinai, travelled to Bologna with relics for the same purpose.

St Catherine's monastery has witnessed immense political upheavals during its long history. From the eleventh to the thirteenth century the Near East was torn by the Crusades, but after 1260 the Mamluk dynasty brought a period of settled prosperity and artistic flourishing to Egypt. The Byzantine empire, much reduced during the Crusades, was conquered by the Ottoman Turks in 1453, and in 1517 Egypt, too, fell to the Ottomans. The monastery came under threat, but Mohammed's famous *akhtiname* saved the community from destruction; however, from then on the original Arabic document was held in Constantinople, and the monastery had to make do with a copy. For much of the sixteenth century the monastery's autonomy was in doubt. Between 1521 and 1575, its status was the subject of dispute between the patriarchs of Jerusalem and Alexandria. It was only after a Council held in Constantinople in 1575 that the rights of the monastery, and its role within the Jerusalem patriarchate, were finally clarified. It was decreed that the monastery might act autonomously, governed by its own archbishop-abbot, a position open only to a member of the community. But since the monastery was a part of the Jerusalem patriarchate, the archbishop had to be invested by the patriarch of Jerusalem. These laws are still in force.

In spite of Mount Sinai's physical inaccessibility and the asceticism of the monastic vocation, the monastery has almost always been in the midst of events, and the various later additions to the architecture bear witness to this. During the Crusades Frankish chapels were built, as well as a refectory with Gothic vaulting, and the community acquired many fine icons painted by or for Crusaders. A mosque with a rectangular minaret adjacent to the cathedral bell-tower, probably built to avert potential persecution in the eleventh century, serves as a strong reminder that the monastery is situated within a Muslim country. Additions and alterations to the monastery continued in more recent times. When his army took Cairo in 1797, Napoleon ordered his soldiers to repair the north wall, which had been damaged by earthquakes. The newest addition is the library and icon repository, completed in 1951.

The fame of the monastery is not confined to its immense historical and religious significance. It is also renowned for its unique cultural treasures. Since its foundation St Catherine's has been accumulating a peerless collection of books, manuscripts, icons and other sacred artefacts. These masterpieces, worked in precious materials by the finest artists, are the donations of pilgrims, nobility and commoner alike, from all over Europe. Although, in times of invasion or financial hardship, over time some objects have had inevitably to be disposed of, the value and importance of the collection cannot be underestimated. Certain types of object in St Catherine's Monastery no longer exist anywhere else, including, for example, encaustic icons of the sixth and seventh centuries, and icons preserved from the period of the Iconoclast movement of the eighth

and ninth centuries. Artefacts vital for the study of Byzantine art and culture are preserved on Mount Sinai, and it is part of the unique character of the place that these treasures from the past are not merely held in store there, as though in a museum, but are still in use.

Early on the monastery developed a special relationship with Russia, whence pilgrims had visited the site since the early ninth century. In 1368 the Novgorod *Chronicle* noted that the monastery was in financial difficulties, and from that year the monastery became an official beneficiary of the Russian princes.² In 1375 Bishop Markos came to Moscow to seek financial support for the monastery. In gratitude, the monks presented the princes of the emergent Russian states with relics, including a tooth belonging to St Catherine, and other sacred artefacts and icons. For example, the icon of the Most Holy Mother of God of the Burning Bush was brought from Mount Sinai for the grand dukes of Moscow in 1390. This icon, the first depiction of the Burning Bush in Russia, was painted on a stone from the site of the Burning Bush itself. It was set into a richly decorated triptych and housed in the Cathedral of the Annunciation in Moscow.

By the early sixteenth century the Russian state was sending alms to the monastery regularly, but the community's finances were still precarious. When the monk Clement visited from Sinai in 1518–19, he brought charters from Ieromonacos Daniel and from Charles, Despot of Arta. Daniel called upon him in Russian: 'May you be our royal lord, as the previous tsars have been, and may you receive your reward from Him who rewards the alms-givers and may the finger of God write your name in the book of life.' The Despot of Arta made a similar request, but in addition emphasized Clement's high birth; and the fact that he was relative both to the Palaeologi and to Grand Prince Vasily, who was the son of the Palaeologan princess Sophia, undoubtedly encouraged the Russian ruler to be liberal. The Archbishop of Constantinople, the patriarchs of Jerusalem and Antioch, and Greek bishops also supported the plea. The tsar, in return for the community's prayers for himself and his family, especially his father John and mother Sophia, gave Clement valuable presents of furs, walrus tusks and other items, valued at 600 gold pieces – consciously following in the tradition of donations by Byzantine emperors.

Tsar Ivan the Terrible (1535–1584) is also known to have made lavish donations, including one of 1,000 gold pieces in 1558, to assist in the restoration of the monastery. He sent equally generous gifts to commemorate the deaths of his first wife Anastasia (in 1560) and brother Yuri (who died on St Catherine's Day, 2 November). When his son, Tsar Fyodor (1584–1598), came to the throne, he matched his father in munificence, but also, as a mark of piety, commissioned an eternal flame to burn above the relics of St Catherine and beside the Burning Bush. It became customary to commemorate the most important events in the Russian state, whether births or deaths, or military victories, by the despatch of a generous gift to the monastery (for example, the birth of the princess Theodosia, 1593, and her death two years later). The reception by Boris Godunov of the Sinai Archimandrite Ioasaph in 1605 should also be mentioned.

When the new dynasty of the Romanovs came to power in 1613 they continued their predecessors' tradition of patronage, and the links between Russia and the Sinai monastery were maintained. Gifts were sent to St Catherine's almost annually between 1623 and 1640. As correspondence between Sinai and Russia at this time makes clear, the monks, to compound their problems, were having difficulties with the Bedouins. In 1630 the monastery was presented with the charter (cat. S53) which confirmed the right of the monastery to undertake an alms-collecting expedition once every four years.

In the 1680s the Sinai community made strenuous efforts to have the monastery placed under Moscow's official protection, a topic that appears constantly in letters to the Russian rulers. In 1688 Archbishop Ioanniki wrote a *Description of Mount Sinai* and a *Treatise on the Relics of St Catherine*, which he delivered to Moscow through Archimandrite Cyril, who succeeded in getting the monastery placed 'under the care of the Russian state'. A charter sent to St Catherine's on 5 February 1688 on behalf of the tsars and grand dukes informs the monastery that the rulers of Moscow had received a letter requesting that 'We ... show our royal greatness to the holy Mount Sinai and all the monks thereon, and in particular to the Monastery of the Most Holy Mother of God of the Burning Bush, by being the monastery's builders and owners, as new and blessed owners in place of the emperor Justinian, and by taking under our royal protection that great and blessed treasure which shall be revealed to us in the Kingdom of Heaven, and in order that from us Great Rulers monks of all ranks should be sent to that holy community to join in prayer with them. And we, in response to their humble petition, have consented to take the holy Mount Sinai and the Monastery of the Most Holy Mother of God of the Burning Bush under our royal protection for the sake of the one and pious Christian faith.'

Soon afterwards the rulers in Moscow promised the monastery a silver shrine for St Catherine's relics, while at around the same time, on the orders of the tsars Peter and Ivan and the princess Sofia, a similar shrine (cat. R84) was made for the relics of St Alexander Nevsky, who was to become patron saint of the new capital of Russia, St Petersburg. St Catherine's shrine arrived at the monastery in 1691, to great acclaim. Over the next few years further appeals to the Russian royal family resulted in more rich gifts, notable among which was the silver chandelier that hangs in the centre of the church.

It was not only the tsars who were unstinting in their generosity. Russians of all ranks, from aristocrats to peasants, acknowledging the strong spiritual links between their country and Sinai, sent donations towards the monastery's upkeep. In 1623, for example, the monastery had sent some sacred relics to Prince Ivan Vorotinsky, a prominent nobleman, in return for his care for the community. In 1686, the Russian envoy to the Sublime Porte asked for permission to convert a wooden house donated to the monastery into a church dedicated to St John the Baptist, and the patriarch of Constantinople awarded it the status of a subsidiary establishment to the monastery of St Catherine.

During the eighteenth century the growing pilgrimage movement ensured that the Russian profile was higher in the Sinai monastery than ever before. Greater numbers of visitors meant a rapid growth in diaries and travelogues, of which some of the best-known include those by the venerable monk Ippolit Vishensky, the priest of the Russian embassy in Istanbul Andrei Ignatiev, who both visited Sinai in 1708, and the traveller and pilgrim Vasily Grigorovich Barsky, in 1728. Published accounts of pilgrimages grew increasingly popular in Russia, to the extent that some books were even copied out by hand and kept as family heirlooms.

An edition of Grigorovich Barsky's *Journey on Foot to the Holy Places in Europe, Asia and Africa*, published in 1778 with the aid of Prince Grigory Potemkin, is included in this catalogue (cat. S2). This copy originally belonged to a deacon in the cathedral of Tikhvin, and found its way into the library of Alexander Alexeyevich Bobrinsky. Pages lost from the book have been replaced by manuscript copies, bound into the text.

Russia's involvement with the monastery of St Catherine was not limited to the aid it provided. Russian scholars – historians, palaeographers, philologists and art historians – have overcome considerable difficulties in order to study the cultural wealth of the monastery, and their contributions to the study of Mount Sinai are recognized worldwide. Nikodim Kondakov, Vladimir Beneshevich, Alexander Vasilev, Alexei Dmitrievsky, Dmitri Ainalov, Archimandrite Antonin Kapustin, Archimandrite Porfiry Uspensky, Nikolai Marr and many others have contributed lastingly to the history of scholarship.

Other important figures include the Russian priest Samuel, who in 1837 cleaned and reinforced the famous sixth-century mosaic that decorates the basilica. Fifty years later the little-known scholar Alexei Dmitrievsky compiled a comprehensive catalogue of the monastery's icons. He was the first to study the Cretan school of icon-painting and the role of Mount Sinai in the preservation of cultural traditions in the sixteenth to eighteenth centuries. Unfortunately, this work, almost entirely unpublished, perished some time after the 1917 Revolution. Another Russian project, entitled *Monumenta Sinaitica*, remained incomplete, and only two volumes were published, those written by Vladimir Beneshevich and Nikodim Kondakov (1912 and 1925). Nevertheless, the bibliographical material collected by Beneshevich remains to this day the sole work of its kind, and provides a unique source for scholars. Equally important publications for the study of Mount Sinai in both the Russian and Greek languages were produced by the Imperial Orthodox Palestine Society in the late nineteenth century, one of which is included in this catalogue (cat. S6).

The First World War and the 1917 Revolution weakened, but did not destroy, the ancient connections between Russia and Sinai, and today there is renewed interest in the unique religious, cultural and historical importance of the monastery and its location. Russian pilgrims, scholars and tourists are visiting in increasing numbers, and the very fact that the exhibition *Sinai, Byzantium, Russia* is dedicated to the Monastery of St Catherine testifies to the rebirth

of the links between Russia and Mount Sinai.

The earliest period of art covered by this catalogue dates from the age of the Byzantine emperor Justinian, founder of the monastery on Sinai in the sixth century. Throughout its whole existence (from 330 to 1453) The Byzantine empire, with lands extending from Spain to the Black Sea, from Mesopotamia to Italy, was one of the greatest powers of the entire medieval period. The emperor Constantine (305–337) created his new capital city on the banks of the Bosphorus in AD 330, giving it the name of New Rome, although soon afterwards it became known as Constantinople, the city of Constantine. The emperor plundered Greece and Asia Minor for treasures to adorn the new Christian capital of the world and, as he and his successors intended, Constantinople became a magnificent city, renowned for its wealth and luxury and for the refinement of its culture. Reminders may be seen in modern-day Istanbul, which retains much of the spectacular architecture of Byzantine Constantinople.

In 1203, when the soldiers of the Fourth Crusade caught their first glimpse of Constantinople, the marshal of the province of Champagne, Geoffrey de Villehardouin, commented: ‘Many who were unable to imagine that the world could contain a city so rich saw before them the high walls and rich towers around the city, and the tall churches of which there were unbelievable numbers wherever one looked, and in both length and breadth the city was larger than any other. And you should know that there was no man so fearless that he did not tremble before this sight’.³

Over the centuries Byzantium sustained many military and political defeats, but even when the empire itself was in decline its art was unrivalled. The influence of Byzantine art spread both eastward and westward. No visual sphere remained untouched by the Byzantine aesthetic, although none surpassed the exceptional levels of artistry achieved at this time in ecclesiastical decoration in the metropolis. Floors were covered with brilliantly coloured marble, and frescos or jewel-like mosaics covered walls and ceilings, bearing images of the saints, scenes from the Old Testament and the life of Christ, all designed to promote feelings of awe and religious contemplation.

The solemn poetry of the liturgy, accompanied by music and incense, and the beauty of the surroundings combined to induce profound emotion in the congregation. Envoys from the Russian prince Vladimir of Kiev confirmed this when they described their impressions of a Byzantine church service: ‘We did not know whether we were in heaven or on earth, for earth does not have such spectacle and beauty, and we do not know how to describe it. All we know is that the Lord is there with his people, and the rite is better there than in other countries’.

This impression was instrumental in determining the choice of Christianity as the official religion of Russia, and from 988, when Vladimir officially converted to Christianity, the two cultures were strongly connected. It was from Byzantium that the first church builders, artists and jewellers arrived in Russia, and Byzantine icons have always been accorded special reverence. One of Russia’s holiest

objects, the twelfth-century icon known as the Virgin of Vladimir, was sent from Byzantium as a blessing to the young Christian state.

Each emperor made his own contribution to Byzantine culture, but it was Justinian who was chiefly responsible for the image of Byzantium which has endured until the present day, with his ardent patronage of art and architecture, his encouragement to artists to surpass themselves in brilliance of design and craftsmanship, and his use of the richest materials. The finest examples of his architectural commissions, which include the church of Hagia Sophia in Constantinople and the mosaics of Ravenna, as well as the monastery of St Catherine, demonstrate how technical and artistic genius combined together during this unique period.

It is clear that the style of the time was not homogeneous. Justinian is known to have invited master craftsmen from various artistic centres, and decorative motifs and techniques were frequently borrowed from neighbouring countries. In the monastery of St Catherine’s itself, few items from the sixth century have survived, except for encaustic icons, crosses and fragmentary candelabra, although it must originally have possessed many precious liturgical objects. However, contemporaneous artefacts from the Hermitage illustrated here exemplify the types of objects the monastery would have had in earlier times: dishes, reliquaries, chalices and *pyxides* or eucharist boxes, which display the multiple stylistic influences and technical achievements of the time. For example, a silver dish with an image of a horse (cat. B4) bears Justinian’s control stamps, which means it was probably made in Constantinople, although both Sasanian and Alexandrian influences may be discerned in its decoration. Another dish bearing Justinian’s control stamps clearly has Roman antecedents (cat. B3), while another such item, a silver reliquary from Chersones (cat. B30), is stylistically similar to masterpieces from Syro-Palestine.

According to eighteenth-century pilgrims to St Catherine’s, the silverware used in the refectory on major feast days was reputed to have been a gift from Justinian. This tradition seems to reflect actual instances where Justinian is known to have sent silver utensils to the monastery. The amphora, the handwashing basin and ewer and the dishes with crosses and rosettes found in the burial-mound at Malaya Pereshchepina in the Ukraine (cat. B5) resemble articles of Justinian’s time, even though not all of them date back to the founding of the monastery. Some of the objects, such as the basin, could just as well have been put to secular as liturgical use.

There is no consensus on the purpose of the silver dishes decorated with the image of a cross (cat. B6–9). The presence of the cross does not necessarily mean that these dishes were intended as patens to hold the Eucharist, although some obviously were used as such. Nevertheless perhaps there is a basis in fact for the tradition that the Mount Sinai vessels from Justinian were destined for monastic feasts. The silver may possibly have had another use, however, namely to collect presents and coins or ambassadorial and

opposite
Sts George, Demetrios and Prokopios, right-hand wing of the opened triptych,
2nd half 15th century, cat. B154



other gifts. The subsequent use to which these dishes were put would have depended on their owners, but, if such dishes came to be held by churches or monasteries following a bequest or a votive offering, they could have been put to ecclesiastical use.

Circular ivory boxes designed to hold communion wafers were very popular in Byzantium in the sixth century. They were made all around the empire – in Constantinople, Alexandria, Ravenna and Syro-Palestine – and were often elaborately carved with biblical scenes. One such *pyxis* (cat. S13) is decorated with scenes from the story of Moses which are directly related to Mount Sinai. The Hermitage possesses two portable sixth-century diptych panels carved with scenes from the life of St Anne, the mother of the Virgin (cat. B25). In the past these formed an element of a diptych from the island of Murano, near Venice, but their style connects them more strongly with Syro-Palestine.

The magnificence of sixth-century jewellery is represented by the famous finds at Mersin (ancient Zephyrion), Asia Minor (cat. B13), and a number of finds from the Crimea. Most of these have a Constantinopolitan provenance or flavour. The necklaces with crosses, fretwork, chasing or inlays of semi-precious stones display a variety of techniques and artistic approaches. Jewellery was often offered as a gift to decorate icons. This tradition has continued until the present day and many of the most revered icons from Greece are embellished in this fashion. Russian icons are similarly decorated, lavishly covered with jewels worked into the ornamentation.

Icons from this early period are extremely rare, although it is probable that a small image of the Mother of God, painted in a combination of tempera and encaustic, may be attributed to the sixth century (cat. B26). It has been suggested that this icon was painted in Italy, but its style reflects an influence from the Holy Land.

The Middle Byzantine period, with a new blossoming of the arts in the Macedonian dynasty (867–1055), is regarded as a second Golden Age after the Justinianic era. In the Hermitage collection it is represented by exquisite cloisonné enamels, chased reliquaries (*staurothekai*) for fragments of the True Cross, carved icons and ivory diptychs, jewellery, metalwork and textiles: masterpieces distinguished by their subtlety of taste and immaculate workmanship (cat. B38–61).

In comparison with the arts of Justinian's time, however, the works of art of at this period acquire established and – up to a point – canonical forms. There is no longer the same freedom, although every detail is beautifully executed. The Hermitage is fortunate to possess two *staurothekai* of the late tenth to early eleventh century. Both were lavishly decorated with cloisonné enamelling and chased silver, with jewelled and glass inlays. Two panels from the most spectacular of these, the so-called Saidnaya triptych (cat. B38), have survived, depicting Christ Enthroned and St John the Baptist. This piece undoubtedly originated from court workshops in Constantinople, and was intended for imperial use. For many centuries it was kept in the Saidnaya Convent, near

Damascus in Syria, and only in 1913, on the three-hundredth anniversary of the Romanov dynasty, was it offered as a gift to Tsar Nicholas II by the nuns of the convent.

Another reliquary in the form of a small bronze cross inlaid with silver and niello (cat. B40) was discovered in Chersones, in the Crimea, and may have been taken outside the reaches of the empire by a Byzantine officer or civil servant. Interestingly, there is a cross similar in type and decorative technique in St Catherine's Monastery, on what was once the other edge of the empire.

In the Middle Byzantine period the applied and figurative arts vied for supremacy with their use of valuable materials and their refinement of form. Carved ivories were particularly popular at the Byzantine court at this time, as is illustrated by objects such as caskets (cat. B51), miniature icons (cat. B42, 43 and 50) and portable iconostases, like that belonging to Princess Theophano (cat. B45), which she took to Germany in 972 upon her marriage to Otto II. Two panels of this iconostasis survive, incorporating the figures of the Prophet Simeon and of the Virgin and Child. Sometimes diptychs or triptychs representing Feast-day scenes (cat. B47, 48) served as portable iconostases. The triptych depicting the Forty Martyrs of Sebaste, for example (cat. B44), is a masterpiece of ivory carving. Today ivory is admired for its own natural colour, but the Byzantines, reviving an ancient tradition, gilded and painted the carved surface. An idea of the effect of such painting can be gleaned from the Hermitage triptych, which has retained its dark-blue painted background and its gilding.

Other noteworthy masterpieces of the Macedonian dynasty include the imperial gold seals or *bullae* (cat. B59, 60). These were attached to documents and were for imperial use only. Often such documents were presented by the emperors to monasteries or churches and listed their privileges. This tradition was taken over by the Russian tsars and in 1630, when Tsar Mikhail Fyodorovich issued a charter to St Catherine's, he sealed it with the gold seal displayed in the exhibition (cat. S53).

From the middle of the eleventh century until the taking of Constantinople by the Crusaders in 1204 Byzantium was ruled first by the Comneni and then by the Angeli. Examples from this period include more carved ivories, silver *staurothekai*, enamels and carved jasper cameos. Rivalling them in popularity were small icons of soft greenish stone, or steatite, which imitated the fragile ivory pieces. The use of cloisonné and champlevé enamel techniques together evidently appeared in Byzantium under the influence of the Crusaders, as an icon in copper of St Theodore illustrates (cat. B64). The Hermitage possesses a wide range of objects representative of the arts of this period, when the aristocracy, through commissions and patronage, did much to enhance the standards of craftsmanship. Even where humbler materials are employed in conjunction with more precious materials on any particular object, the quality of workmanship remains high and the style of Constantinople unmistakable. The *staurotheke* with chased ornament (cat. B65) is a magnificent example of court toreutics, the art of decorating silver in relief. The reliquary came to the Hermitage from a collection of the

Eucharistic chalice, *ca.* 1200, cat. B74



Fragments of revetment for an icon
with the Transfiguration, 12th century, cat. B97

tsars' treasures, but how it arrived in Russia initially is unknown. It was possibly brought from one of the monasteries of Mount Athos. Precious vessels of jasper and sardonyx, on the other hand, were used only at the imperial court. Such cups, often enamelled and gilded, were also used as chalices; there are examples in the treasury of St Mark's, Venice. Equally remarkable is an agate goblet (cat. B72), which may have belonged to David Comnenus of Trebizond (1204–14). This vessel is likely also to have served a dual purpose, both as a wine goblet at banquets and as a chalice.

Of particular artistic and historical interest is an engraved silver bowl (cat. B74) dating from *c.* 1200, engraved with images of Christ Enthroned borne aloft by angels and the Virgin Mary, St John the Baptist and other saints. This bowl, along with further examples of Byzantine silver, was found in the province of Perm in Russia. Of mixed Byzantine and Western character, these articles were probably made on the peripheries of the empire. The complex symbolism and iconography of the bowl reflect trends in Constantinople, but it bears Russian graffiti which show that it belonged to the Russian princely exchequer. This unique work was bought by the Hermitage specially for the exhibition *Sinai, Byzantium, Russia*, where it has been displayed in public for the first time.

A small gold icon depicting the Mother of God Enthroned (cat. B80) provides unique evidence of Byzantine–Russian ecclesiastical connections. The icon was originally created in Byzantium in the twelfth century, but the specifically Russian characteristics of its jewellery setting and apparently of its inscriptions suggest that it arrived in Russia not long afterwards. In the early fifteenth century it is recorded in the possession of Photius, Metropolitan of Moscow. Between the sixteenth and seventeenth centuries the icon was among the treasures belonging to the Russian tsars, although during Napoleon's occupation of Moscow in 1812 it was stolen from the Kremlin. It then followed a circuitous route until it entered the possession of the famous Russian historian Mikhail Pogodin, from whom it came eventually to the Hermitage. Few comparable gold icons of Byzantine origin have survived, and they were undoubtedly created in workshops close to the Constantinopolitan court for the most highly placed members of Byzantine society. The unusual iconography, the degree of artistry, and the quality of workmanship place this masterpiece among the best works of Byzantine art of the Comnene period.

The Hermitage possesses a unique and varied collection of Byzantine painted icons, the majority of which are connected with the culture of Constantinople even if they were made elsewhere. One of the most important icons in the collection, St Gregory of Neocaesarea (cat. B87), was painted in Constantinople itself in the first half of the twelfth century. The painter portrays the prominent Byzantine theologian in a strikingly individualized image which clearly displays an orientation to the classicism of the preceding Macedonian dynasty. In icon-painting the Byzantines used a highly refined system of optical effects, with which they achieved astonishing results. This is particularly true of the painting of holy

faces, which are rendered in such a way that they appear to glow with an internal light. Such an effect can be seen in the icon with the military saints George, Demetrios and Theodore (cat. B85). The Hermitage owns rare examples of twelfth-century Byzantine epistyle icons (cat. B86, 87, 88), brought out of monasteries at Mount Athos in the nineteenth century, which can be compared only with similar masterpieces in St Catherine's at Mount Sinai.

Icon-painting was one of the supreme achievements of the Byzantine Empire. The contemplation of icons such as those mentioned can evoke a deep emotional response, since the whole purpose of their aesthetic is to induce a spiritually uplifting, meditative state in the believer. Although the Bible and the lives of the saints provided the basic themes for icon painters, they adhered even more strictly to a time-honoured canon sanctified by ecclesiastical tradition. For centuries the subjects of icons underwent no change to their iconography, which explains the similarities in appearance of so many Orthodox icons. Special manuals set out rules for every detail of the ways in which the subjects were to be portrayed, even down to the colours of their drapery. One might imagine that this would have brought about a decline in the standards of icon painting, but the subject-matter of any icon may be read on many different levels. While some may view an icon merely as a Bible illustration, others read the finest nuances of colour, pose, or gesture as parts of a richly symbolic aesthetic. Sometimes the meanings may be so complex that even expert theologians and connoisseurs cannot necessarily unravel them all. Any icon may be appreciated on a very profound symbolic level. On the other hand, its themes are universal human values – goodness, love, maternity, self-sacrifice – and its language remains accessible and comprehensible not only to believers but also to any individual who appreciates the aesthetic value of harmonious colours and the inspired elegance of artistic composition and draughtsmanship.

After many years of rule by the Crusaders the Byzantine empire was revived in 1261, with Constantinople once again as its capital. It was ruled by the Palaeologan dynasty, the last dynasty of Byzantium. The empire had undergone many difficulties both political and economic, and was unable to return to the conditions it enjoyed prior to the arrival of the Crusaders. Nevertheless artistic life flourished to the extent that this period has come to be called the Palaeologan Renaissance.

Few artefacts in precious materials survive from the Palaeologan era, although a few examples of wood-carving and ivory, probably not made in Constantinople itself, are represented in the Hermitage (cat. B119, B120, B121). This was a period when icon-painting excelled, however. Among the masterpieces illustrated here are some which are undoubtedly of Constantinopolitan provenance, including portable mosaic icons composed of the finest tesserae, or cubes, composed of precious minerals. The Hermitage owns three of about fifty such mosaic icons known today (cat. B122, B123, B124).

St Nicholas the Miracle-Worker, late 10th – early 11th century, cat. S54



The small scale of the work, and the precious materials themselves, reflect something of the refined culture previously established by Justinian and the rulers of the Middle Byzantine period. However, the Palaeologan dynasty encompassed a renaissance not only of perfection of form but also of that astonishing individuality of religious imagery which had always distinguished the work of artists in Constantinople.

Many icons on display in this section of the catalogue come from Mount Athos. Some genuinely reflect provincial trends in Berroia, Kastoria, Thessaloniki and Mount Athos itself, even though they are stylistically rooted in the culture of Constantinople. Even when they are defective in workmanship the images possess a striking spirituality. The nervous refinement of the figure of Christ at the centre of the triptych (cat. B132) continues the traditions of the Comnene style. The Christ Pantokrator with donors of 1363 (cat. B125) is a significant work reflecting the ideas of the Hesychast movement, a fourteenth-century revival of monastic spirituality. A typical icon of the Palaeologan period embraced a variety of styles, trends and local schools, however, and at this time the Constantinopolitan style of an icon, which it is legitimate to identify here, is more a matter of a certain quality and nobility of approach than of an origin in the city itself. Works produced in the style of the capital could be created anywhere within the empire, as the broad selection of icons illustrated here demonstrates.

In 1453 Ottoman Turkish forces captured Constantinople and the Byzantine empire ceased to exist. But its art was not extinguished, and the island of Crete in particular became the centre of a rebirth of icon-painting. From the mid-fifteenth century the Byzantine genius lived on in what may be termed post-Byzantine art. It is important to note that in following centuries the monastery at Mount Sinai and its numerous *metochoi* (urban churches owned by a monastery) all around the Mediterranean played a vital role in the continued existence of this school. The work of Angelos Akotantos, active in the first half of the fifteenth century, is evidence that a Cretan school was already established by the last years of the empire. His works combine features of traditional Byzantine art with newer, more Western elements drawn from Italian art, although the severe image of St George in the Hermitage icon ascribed to this master (cat. B148) is still full of Byzantine grandeur and restraint. In the Deesis (cat. B152) painted under the obvious influence of Akotantos, possibly even in his own workshop, one can already see the standardization prevalent in Cretan work, which could lead to irritating repetitiousness in iconography and composition. Despite this, the work is a fine monument to its time and of high quality.

A number of the icons in the Hermitage collection are associated with another, slightly later workshop, that of the Ritzos family. Born on Heraklion, Crete, Andreas Ritzos and his son Nikolaos worked in the later fifteenth and early sixteenth centuries. At that time theirs was one of the leading workshops, and their productions – or close imitations of them – may be found in all the major religious centres throughout the Orthodox East. These works are notable for the detail of the painting, the subtle juxtaposition of colours and the finesse of

their draughtsmanship which, at the time, were evidently associated with the Constantinopolitan style. Although none of the Hermitage icons bears signatures, their high quality indicates a close relationship with the Ritzos workshop. The icon with the Anastasis (cat. B146) is recognized as a particularly fine example, and the same subtlety is to be found in the Virgin and Child with the Instruments of the Passion (cat. B147), which has been cleaned specially for this exhibition. Other icons connected with the Ritzas workshop include that with the warrior saints George and Demetrios (cat. B149) and the triptych with the Virgin and Child Enthroned (cat. B154).

Another leading master of the Cretan school, Nikolas Zafouris, is represented by a signed triptych which features a Pietà in the centre panel (cat. B155). The wings depict traditional themes: the Annunciation, the Nativity, the Mandylion; but an unusual feature is the depiction of Golgotha on the other face of the closed tryptich. The images are clearly divisible into two stylistic groups: the scenes on the wings are rendered in a traditional fashion, while the central panel and the outer face imitate Venetian works. The Pietà in the central panel of this icon closely resembles a Pietà of the school of Giovanni Bellini, *c.* 1495, in the Staatliche Museen Berlin. Since Zafuri died in 1500/01, this triptych can be ascribed to a narrow time band, from 1495 to 1501. This example shows how receptive the masters of the Cretan school could be and how quickly new iconographical designs might spread in their milieu.

The Monastery of St Catherine possesses icons by all the most important exponents of the Cretan school, including Angelos Akotantos, Andreas and Nikolaos Ritzos, Nikolas Zafouris, Emmanuel Tzanes, Viktor, and Jeremias Palladios. These masters and their workshops are represented here by works in the Hermitage collection, with the aim of reproducing the artistic culture of the time through masterpieces associated with the heritage of St Catherine's. Although it is not always possible to determine the individual artists of the Cretan school who actually worked at Mount Sinai, a typical trend in the post-Byzantine era was the creation of temporary workshops that travelled throughout the Mediterranean region, as opposed to the earlier practice of masters who remained based in particular centres.

It would not be true to say that artistic quality declined overall in the post-Byzantine period, or that the painting of icons had degenerated to mere craft. While there is evidence of a falling-off in quality, many icons of this period display a high standard of workmanship and a refined artistic sensibility, informed by profound religious inspiration. Works of the Cretan school are products of their time distinct from, but not inferior to, the icons of Byzantium, and they should not be compared unfavourably with them. For instance, the icons of the fifteenth to seventeenth centuries display a sophisticated use of colour. Thick purple-red streaks on the folds of drapery stand out against green grounds, ochre landscapes and gold backgrounds, and white highlights contrast with half-tones graded and thickened almost to black, features that serve to unify the colour scheme of the work. The Cretan school also initiated a number of original iconographical compositions, including





depictions of St Catherine among books and scientific instruments (cat. S19, S20), of St Sisoës before the Tomb of Alexander the Great (cat. S26), Christ the Great Priest (cat. B167), the Madre di Consolazione (cat. B159), the Mother of God of the Passion (cat. B165), and a Resurrection of Christ in a westernized style (cat. B169).

Responsive to taste and the changing times, post-Byzantine artists nevertheless maintained a respect for the deeply rooted traditions of classical Greek culture. Fundamental to the perpetuation of classical traditions was the role played by the monastery of St Catherine and its *metokhoi*. With its ancient religious and historical associations, and the magnificent examples of icon-painting of all periods to hand, the community of St Catherine provided a unique artistic environment.

Initially, Russian icon-painting closely followed Byzantine models. Following its adoption of Christianity in 988, Russia was drawn into the Byzantine cultural orbit, assimilating its artistic forms and techniques as well as the deep spirituality of its religion. The magnificent twelfth-century Russian cloisonné enamels on gold (cat. R1, R2) demonstrate how well Russian artists absorbed both the artistic and spiritual lessons of Byzantium. It is not always possible to distinguish between the work of a Greek master and his Russian pupil, as the medallion of St Anne (cat. R1b) demonstrates. Purely Byzantine in style and technique, it is furnished with a Slavonic inscription, an indication of its Russian origins.

Like the Byzantines, the Russians adorned their icons with gifts of jewellery, and it is thought that certain pieces were created specifically for this purpose. Such was the popularity of the custom that Russian churches and monasteries amassed valuable offerings to the icons most renowned for their miracle-working properties. These gifts included goldwork and jewellery of all kinds, and crosses and carvings in a wide variety of materials. The icons themselves were covered with revetments of precious metals which obscured the image of the saint, except for the face. Whereas the Byzantines had a predilection for icons made with different materials such as gold, enamel, marble and mosaic, as well as paint on panel, the Russian preference was for icons painted in tempera on wood.

Russia possesses many works by Greek masters, such as the mosaics in the Church of St Sophia and the monastery of St Michael in Kiev, the frescos in the church of St Demetrios in Vladimir and the wall paintings by the famous Theophanes the Greek in Novgorod. When the Greek metropolitans arrived in Russia in 988 they brought with them not only magnificent artefacts but also Greek icon-painters whose works and influence gradually spread across Russia. Native Russian artists were inspired by the formal beauty and refinement of Greek icons. For example, a strong Greek influence is discernible in the sixteenth-century icon with St George and scenes from his life (cat. R30), which is iconographically very similar to a Byzantine icon with an identical standing figure of the saint in the Monastery of St Catherine. This is a clear example of the power of Byzantine traditions to cross distances and centuries, although it would be erroneous to assume that Russian church art

merely echoes its Byzantine counterpart. That culture laid the foundation for Russian Orthodox art, which soon developed its own modes of expression, artistic language and national identity.

The first part of the Russian section of this catalogue (pp. 252–92) illustrates the development of Russian religious art between the twelfth and early seventeenth centuries. While the Hermitage collection is not comprehensive and does not necessarily include all the most representative examples of the arts in this period, it provides an excellent indication of their richness and variety. It also has the benefit of introducing to scholarship little-known masterpieces unfamiliar even to experts. The aim here has not been to offer an encyclopaedic survey of each century, but rather to convey the national features of ancient Russian ecclesiastical art through individual pieces.

The Russian section of the catalogue contains extensive examples of the ancient Russian art of the book, many of which are exhibited for the first time. The earliest is a late fourteenth-century fragment with magnificent illumination and a miniature of St Mark the Evangelist (cat. R7), formerly presented as a gift to Tsar Nicholas II. The art of the book during the fifteenth and sixteenth centuries is well represented by the Four Gospels, the collection of Regulations of Church Councils and Books of the Apostles, all embellished with elegant decoration and miniatures (cat. R10, R11, R12, R20–23).

The Hermitage collection of devotional needlework is published for the first in this catalogue. From the fifteenth to the seventeenth centuries needlework flourished in Russia as an occupation for women of royal and noble birth, whose lives were far more circumscribed than those of Byzantine women. The magical properties that had once been ascribed to needlework, and the protective powers which sewn articles were believed to possess made embroidery an obvious medium for use in church ritual and decoration. Textiles covered ecclesiastical vessels and icons, and they were draped over thrones and the tombs of saints. Some portable iconostases were made entirely from embroidered textiles: a fragment of one early fifteenth-century example depicting St James is included here (cat. R18). Typically, silk and metallic thread was used, with the addition of pearls, jewels and silver or gold foil. The sixteenth-century embroidered veils showing the Holy Princes of Yaroslavl' (cat. R46) and Prince Mikhail of Chernigov (cat. R34) incorporate a variety of materials and undoubtedly figure among the impressive examples of devotional needlework in the Hermitage collection.

Cruciform reliquaries were of special significance to the Russians. Holy relics were generally kept in churches, but in royal and aristocratic circles personal reliquary crosses (*enkolpia*) were commonly worn. Ornamented with precious stones, they usually depicted the Crucifixion and bore inscriptions on the reverse listing the relics they contained. Such crosses were valuable heirlooms and are frequently mentioned in royal bequests (cat. R13). One outstanding *panagia* or pectoral medallion incorporating a cameo of the Transfiguration (cat. R42) was made in the Kremlin workshops in Moscow in 1592 to celebrate the birth of the Tsarevna





Theodosia, daughter of Tsar Fyodor and Tsarina Irina Godunova. The *panagia* was a personal possession of the tsarevna. Intended to protect her from harm, it also indicated her royal status, since only tsars and the clergy were entitled to own *panagiai*.

After the Time of Troubles (1598–1613), a period of anarchy and instability, the Romanov dynasty assumed the Russian throne. Under the patronage of the Romanovs the arts flourished; Byzantine luxury is typical of the masterpieces of the period, which convey a strong sense of dynasty. Religious zeal pervaded Russian life, as the people followed the pious example of the tsars. Many of the works illustrated here, such as the miniature versions of the most revered icons of the Virgin, those of Vladimir, of Tikhvin, of Ivron and of Smolensk (cat. R59–R62), were personal possessions of the royal family. The frames of these icons are decorated with enamel, niello, pearls and precious stones, befitting their royal provenance. Russian masters provided icons with elaborate revetments, which made the decorative frames an integral part of the work. Larger icons for liturgical use, interesting for their widely varying stylistic influences, are also well represented in the exhibition. Although a school of icon-painting flourished in Moscow in the fifteenth and sixteenth centuries, from the seventeenth century it was customary to engage painters from provincial centres, including Yaroslavl', Vologda, Novgorod and Pskov, for important projects, such as the restoration of the paintings in the Kremlin cathedrals. Thus, painting in the seventeenth century is richly varied, while still conforming to the prevailing style of the time (cat. R63–65, R67).

Devotional needlework from this period appears more homogeneous in appearance, owing to a greater similarity in the embroidery techniques used. By the late seventeenth century silk thread was usually reserved for skin tones, while the remainder of the piece was worked in gold and silver. Icons embroidered with metallic thread resemble those in precious metal frames (cat. R72–74, R77–79).

Rich colouring and the use of luxurious materials are characteristic of late seventeenth-century Orthodox art. Two unique sets of liturgical vessels (cat. R51b, R52), made of elaborately worked precious metals that are enamelled and decorated with jewels, exemplify this style. The sumptuous vessels, made in 1679 and 1677 respectively, were used by the tsar and his family for daily worship in the court churches of Moscow. They were subsequently used on ceremonial occasions and on major feast days in the Great Cathedral of the Winter Palace in St Petersburg. Scholars have long acknowledged that, the apparent adherence to tradition notwithstanding, Russian ecclesiastical art of the late seventeenth century was open to Western influence, as the similarity of the Russian style to the European Baroque demonstrates.

At the forefront of the development of Russian religious culture, in both art and the liturgy, stands the monumental figure of Peter the Great (1689–1725), whose rule transformed Russia into a fully fledged European state. He imitated the West and imposed foreign tastes with a ruthlessness akin to that of his Byzantine forebears. Changes in the established Russian way of life were harshly

implemented, giving rise to the notion that Peter the Great had made a conscious effort to distance himself from Russia's Orthodox past. However, this assertion is open to debate. The Russian historian S.M. Solovyov has observed, 'The first education received by Peter was in the ancient Russian traditions: literacy led directly and, one might say, almost exclusively, to the study of the Holy Scriptures, which is what nourished his deep religiosity for the rest of his life'.⁵

The abrupt transformation that so radically altered the appearance of Russian Orthodox churches was less evident in the design of liturgical objects. The embroidered liturgical shrouds of the period are still typically Russian in tradition (cat. R86), and the icons follow established models (cat. R90–92). The new Western style was promoted actively only in St Petersburg and in the tsar's immediate circle, and even here Byzantinism and the old traditions were conjoined with the new. A number of unique objects from the period support this interpretation. The large ceremonial cross with medallions of bone (one of which depicts St Catherine) made by Andrei Nartov and designed to be displayed behind a throne (cat. R101) is a typical piece in the new eighteenth-century style, by virtue of its decoration and its Latin inscriptions. And yet the cross was designed affixed to a ciborium-rotunda which imitated an old Byzantine model of the eleventh or twelfth century that originated in Jerusalem and had been kept in Novgorod. The icon of the Apostle Andrew the First-Called provides another example of the stylistic mingling of old and new. Instead of being placed against the traditional gold background, the saint is set against a landscape furnished with an antique portico, an eighteenth-century ship and a statue of the saint holding a cross, symbol of the conversion of the Slavs (cat. R98).

Peter the Great held St Catherine, his family's patron saint, in particular reverence. She is, for instance, found depicted on an enamel portrait of the tsar surrounded by his family. The veneration of St Catherine was so important that the tsar ordered that the image of St Catherine replace St John the Baptist in the Deesis, contrary to iconographical canons (cat. R87). St Catherine was the patron saint of his wife Catherine I, who owned two painted enamel *panagiae* portraying the saint (cat. R88). Veneration of St Catherine was reflected in the special protection accorded to the monastery on Mount Sinai by Peter the Great and his successors, the Russian empresses.

The brilliant era of the Russian empresses in the eighteenth century marks the final stage in the evolution of Russian religious art from its Byzantine origins. The stylistic changes introduced during the reign of Peter the Great coalesced into a new style as the century progressed. Traditional conventions were retained in, for example, the design of bookbindings, icon frames and embroidery, but innovative forms were elaborated for certain liturgical objects, such as the Golgotha tabernacle (cat. R110). By this time there were numerous foreign artists and craftsmen at the imperial court, and it was they who transmitted the decorative ideas from abroad which led to a synthesis of Russian patriarchal and Western traditions.

Although the objects of this period are eclectic in style, they are crafted in rich materials and display stylistic virtuosity and artistic refinement. A chalice by Boudde (cat. R145), commissioned by Catherine the Great in 1790 and decorated with painted medallions and a fine, net-like filigree of gold, is considered one of the outstanding pieces. The death of Catherine the Great marked the end of an era which saw the influence of the Western European Enlightenment, but which, in contradiction, displayed impressive magnificence and, in the political sphere, levels of intrigue to rival the Byzantine court.

The Neoclassicism typical of religious art in the period of Tsar Alexander I (1801–25) may seem cold and dry in comparison with the exuberance of the preceding era, but this apparent coldness can also be interpreted as tranquil clarity: the style is ordered, honed and symmetrical. The tabernacles often imitate real churches, like the one made in 1827 (cat. R167b) for the church in Gruzino (from the estate of Count Arakcheyev, a prominent public figure during the Alexandrine period). Alexander's reign was marked by the war with Napoleon, and the events of this period can be traced in the form and style of works included here, such as an icon with which the tsar was blessed by Platon, Metropolitan of Moscow, a silver communion set ordered by Alexander I to commemorate the end of the war and the entry into Paris (cat. R171), and decorations for the clergy who had distinguished themselves (cat. R169). Icon revetments (cat. R181) use a traditional Russian technique, but are updated by the addition of such contemporary ornamental devices as transparent precious stones, rock crystal and glass cut in geometric floral patterns in imitation of diamonds. In addition to traditional embroidered shrouds and textiles, tapestries are used as church decorations, first known in the late eighteenth century, but becoming widespread in the first quarter of the nineteenth century (cat. R182).

Orthodox art of the nineteenth and twentieth centuries merits detailed analysis beyond the scope of this essay: much work remains to be done in tracing the stylistic development of ecclesiastical works, even though many pieces are signed or can be dated accurately through their marks. The second half of the nineteenth century saw the rise of an historicist tendency in church art, an inclination

to repeat old forms, techniques and materials. Specialist workshops, scholars and icon-painters attempted to revive the spirit of legendary Byzantine and Russian creativity, but their efforts were largely unsuccessful. This under-researched area would prove a valuable subject of further study, especially since it coincided with a religious revival in Russian society. That movement culminated in the reign of Tsar Nicholas II, whose profound piety, like that of his family, cannot be questioned.

The objects in this section of the catalogue have been chosen for their connections with the imperial court, given that the Sinai Monastery enjoyed the patronage of the tsars. The ecclesiastical works owned or commissioned by the tsars are typical of their time and of the objects sent to monasteries like St Catherine's in the nineteenth century. These objects are valuable, not only as works of Orthodox art, but for the insight they give us into contemporary Russian society. This catalogue, like the exhibition that accompanies it, aims to provide students of Orthodox art with the material necessary for a detailed examination of the history of Russian religious art in the context of the political and spiritual life of the country.

An exhibition dazzlingly rich and varied in range, *Sinai, Byzantium and Russia* illustrates the timeless quality of Orthodox art and its enduring historical and artistic connection with the Byzantine empire, while documenting the pivotal position that the monastery of St Catherine has long occupied in Russian religious life. The art of Orthodox Russia is characterized by an exceptional creativity; it has always been inspired by sincere religious feeling and, to any individual with a desire for understanding, has always proved accessible.

NOTES

1. M. Breydy, ed. *Annal*, CSCO 472, 1985.
2. R. Mitchell and N. Forbes, trans. *The Chronicle of Novgorod 1016–1417*, London 1914.
3. *Memoirs of the Crusades*, London and New York 1908.
4. *The Laurentian Chronicle*, in *A Sourcebook for Russian History from Early Times to 1917*, New Haven 1972, vol. 1, p. 26.
5. S.M. Solovyov, *Peter the Great*, Florida, 1989.

Byzantine Art and the Holy Land

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Fig. 1 *Moses before the Burning Bush*, mosaic, 548–65, detail from the triumphal arch of the Church of the Monastery of St Catherine at Mount Sinai

Between 381 and 384, nearly two centuries before the monastery of Mount Sinai was rebuilt (548–65) by the emperor Justinian, it was visited by the Spanish pilgrim Egeria. By the fourth century there were forty-six sites designated – rightly or wrongly – on the pilgrim's itinerary in the Holy Land, which marked events of both the Old and New Testaments. The Holy Land, with the city of Jerusalem at its centre, extended north to Harran in Mesopotamia and south to Mount Sinai (the latter a thirteen-to fifteen-day journey from Jerusalem). In 314, soon after the emperor Constantine's acceptance of Christianity as the religion of the Empire, Eusebios, the archbishop of Caesarea in Palestine, speaks of people travelling great distances to visit Jerusalem and Bethlehem. Written accounts by pilgrims document journeys lasting, for example, five months *en route* from Gaul to Jerusalem. In following centuries, the trip was punctuated by devotions paid along the way at shrines dedicated especially to martyrs for the faith, a secondary network that stretched across the Empire. The account of the pilgrim who visited the Holy Land from Bordeaux in 333 reflects a Christian topography of Jerusalem that was as yet largely unmarked by Christian buildings. Constantine acted to change this, beginning with three key sites. 'New and glittering buildings were to be erected to proclaim the mysteries which lay at the heart of the faith, the three holy caves at Bethlehem, Golgotha and the Mount of Olives' – the places of the birth, resurrection and ascension of Christ.¹

These and other shrines sharpened the focus of sacred sites, both in terms of architectural forms designed to emphasize important features, such as the octagonal enclosure above the cave of the Nativity, and in terms of pictorial representation of the scriptural events commemorated. For example, a text records that a mosaic representing the Nativity and the Adoration of the Magi adorned the façade of the church at Bethlehem. A visit to a holy site was heightened in other ways. The Jerusalem liturgy was performed in conjunction with processions conducted to the actual places associated with each feast day: to Bethlehem for the Nativity, to Mount Sion for Pentecost, to the Mount of Olives for the Ascension and to Gethsemane for Palm Sunday. Relevant scriptural texts were read aloud in each place to remind pilgrims of the events that had occurred at the site. Specific relics involved in these events were also displayed at certain sites. On his way south from the city of Ptolemais to Jerusalem in *c.* 570, the Pilgrim from Piacenza speaks of stopping along the way at Diocaesarea, Cana and Nazareth, where he saw, respectively, the chair in which the Virgin had sat during the Annunciation, two of the water jugs whose contents were turned to wine, and the book in which Christ first wrote as a child; the last was preserved in the local synagogue. After ascending Mount Tabor, the site of the Transfiguration, he crossed the Jordan to Gadara to see the hot springs called the Baths of Elijah where lepers were cleansed.²

Some relics and other mementos were available to be taken home by pilgrims.³ Often called *eulogiai* (blessings) in Greek, these 'souvenirs' included primary relics – such as pieces of the True Cross, saintly bones or hallowed soil – and secondary relics that were

materials such as oil, water or bits of cloth that had come into contact with primary relics. The containers, some of which are called reliquaries, in which these blessed souvenirs were carried away were made of metal (fig. 5), clay, glass, wood (fig. 4) and possibly ivory and often bore images of the biblical event that had occurred at the commemorated site – of the Annunciation, the Nativity, the Crucifixion and other scenes. The monumental and minor art of the Holy Land that decorated both church walls and portable objects such as reliquaries played a key role in the development of Byzantine art. From the Christian perspective the Old Testament foretold Christ's mission on earth and the New Testament described it. The early Church Fathers' exegesis of the Bible texts became Christian dogma. Byzantine religious art related the biblical narrative encompassing Christ's incarnation, and expressed it in a Greco-Roman artistic style. Study of this art in its early stages reveals a move from the representation of the Old Testament to that of the New Testament. There is a focus on the nature of Christ Himself by illustrating the acts of His ministry on earth and by developing new iconic compositions to express His theologically defined nature. From the point of view of iconography, there are two schools of thought concerning the development of a canonical system of Christian monumental art based on scriptural narrative. One school looks to illustrated copies of the books of Scripture themselves as a primary source of inspiration, while the second considers the walls of church buildings to have been the principal arena of development. Although the direct evidence for both miniature and monumental Christian art remaining from this formative period is very fragmentary in nature, it is possible to identify certain trends. Four of the illuminated Old Testament manuscripts (two in Greek, two in Latin) that survive illustrate the books of the Pentateuch, while a fifth (in Syriac) provides only one image for each book of the entire Bible. In general, the manuscript illustrations follow the Old Testament text, occasionally incorporating pictorial elements deriving from exegetical material such as the Talmud and the Targumim. Contemporary New Testament manuscripts display greater manipulation of images. Some Gospel pictures are combined with figures of Old Testament prophets holding scrolls displaying pertinent texts. Certain pictorial details reflect exegetical commentary from Patristic literature. Taking advantage of the codex format, the New Testament manuscripts also contain full-page images of a monumental character that recall picture cycles decorating church walls, which may have provided the models.⁴

The earliest monumental pictorial decoration to survive comes from the third-century church baptistery at Dura Europos on the Euphrates River and from funerary contexts such as the catacombs of Rome. This art is marked by excerpting of individual scenes from their narrative contexts and the mixing of Old and New Testament subjects, usually chosen to represent the themes of redemption and salvation. The church decorations that survive, or are attested to, from c. 400 onwards display a similar combination of Old and New Testaments subjects. The parallel significance of the two traditions was emphasized by their placement on opposite walls of the nave in

some of the largest churches in Rome (St Peter's, St Paul's and, possibly, the Lateran Cathedral). A variant combination was used in the large church of S. Maria Maggiore, built between 432 and 440. During this period, texts confirm the intended correspondence set up between specific episodes: 'a picture of Isaac carrying the wood on which he was to be slain was joined to one of the Lord carrying the cross on which He likewise was to suffer'. The Sacrifice of Isaac and other Old Testament scenes (the Hospitality of Abraham and the Sacrifice of Melchisedek) thought to foreshadow the eucharistic sacrifice were used to decorate the walls of church sanctuaries, as, for example, at Ravenna. The central part of the sanctuary, that is the apse conch, the architectural and decorative focus of the church, was reserved for the most important images which in this period normally included Christ.⁵

Because of its location, any monumental art illustrating events commemorated within the shrines of the Holy Land would have been seen as particularly authentic and therefore worthy of reproduction. The sale of decorated souvenirs would have helped to circulate certain pictorial formulae. It is likely then that the shrines of the Holy Land exerted an artistic influence throughout the Empire.⁶ A reverse process has also been considered by scholars, namely that iconographic schemes were developed in the imperial capital for use in the Holy Land. The subject remains speculative but worthy of consideration. Comparisons between the two areas are hard to make: virtually no monumental figural art survives from this period in churches at Constantinople. Few monumental decorations are known in the Holy Land.⁷ The case of the Nativity and Adoration of the Magi displayed on the façade of the church at Bethlehem is, as noted above, known only from a text.⁸ We are told that the dome of the church on the Mount of Olives had a central opening, but we may imagine a monumental depiction of the Ascension under that oculus; certainly the traditional composition with Christ ascending in the centre was designed for a dome. It has been argued that Christ's trial was portrayed on the walls of Pilate's praetorium in Jerusalem and served as the ultimate model for the same scene that appears in the Rossano Gospels (figs. 2,3).⁹ The mosaic decoration featuring the Transfiguration (fig. 1, p. 40) and scenes of Moses (fig. 1, p. 34) in the church of the monastery on Mount Sinai is the sole surviving example of monumental art from the Holy Land.

These mosaics offer an interesting case of an Old Testament shrine becoming related to the New Testament, a process of Christianization. The present name of the monastery is medieval: the cult of St Catherine was unknown at Mount Sinai before the tenth century. Originally the monastery was dedicated to the Burning Bush (*tou batou*), having been founded on the site where Moses encountered the Burning Bush and received from God the Ten Commandments. The monks settled at Mount Sinai devoted their life to prayer and to the protection of the sacred site, including the Burning Bush. By the sixth century, when the new monastery was built by imperial command, the church was dedicated to the Mother of God, not to the Burning Bush. The Bush had already been seen as

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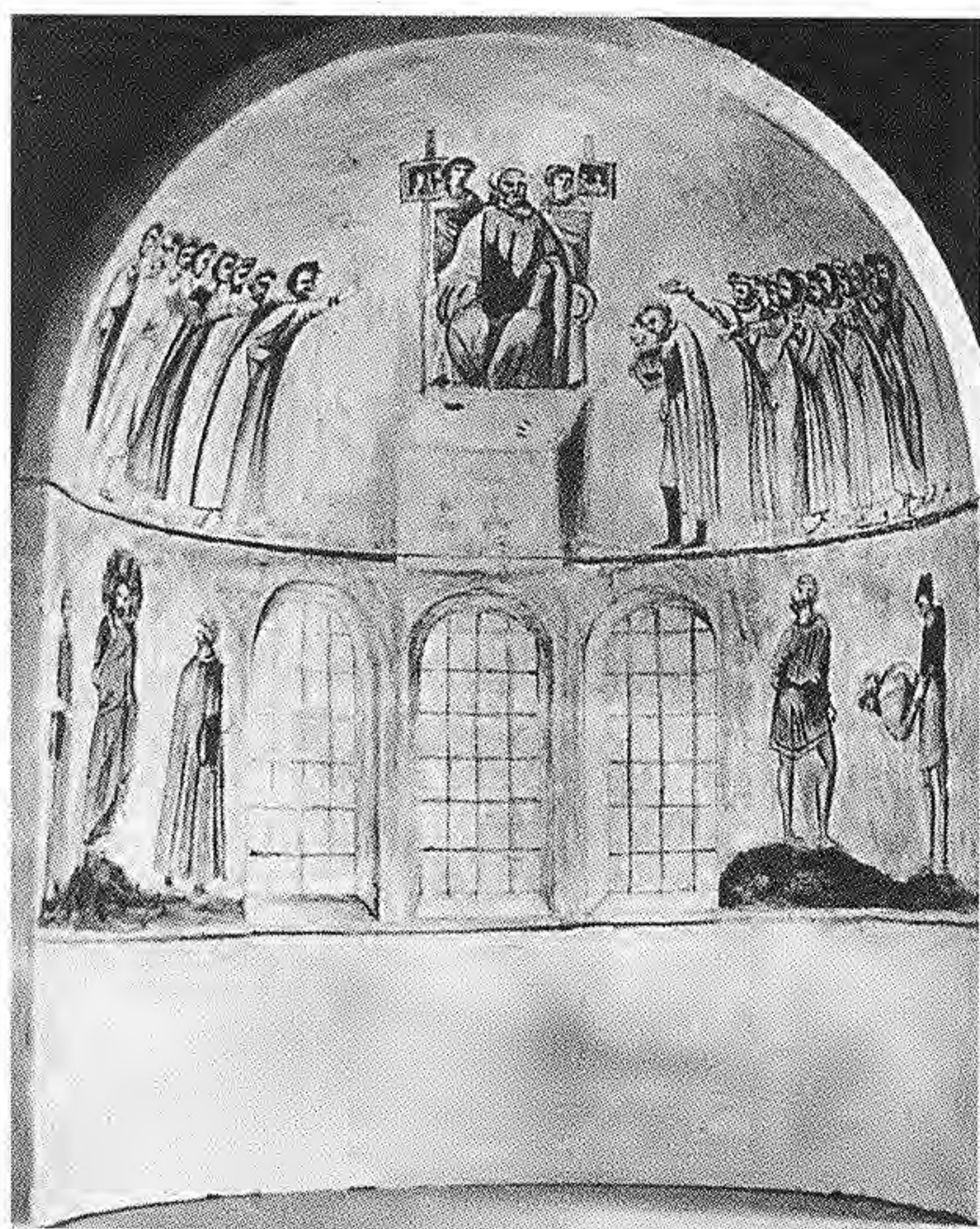


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ΕΠΙ ΤΗΣ ΕΞΟΥΣΙΑΣ ΗΡΩΑΣ ΕΝ ΤΗΣ ΕΞΟΥΣΙΑΣ ΗΡΩΑΣ ΕΝ ΤΗΣ ΕΞΟΥΣΙΑΣ ΗΡΩΑΣ

a prefiguration of the Theotokos by Gregory of Nyssa in the fourth century. It was a link that did not assume pictorial form, however, before the twelfth century, when it became the subject of icon painting.¹⁰ Similarly, the mosaic decorating its sanctuary apse displayed the New Testament Transfiguration of Christ on Mount Tabor (fig. 1, p. 40), while the Old Testament scenes of Moses on Mount Sinai (fig. 1, p. 34) were relegated to the upper wall. The pictorial linking of the theophanies of Tabor and Sinai has recently been elucidated by reference to a sermon said to have been delivered on Mount Tabor by the monk Anastasios of Sinai in the seventh century.¹¹ According to this text, Moses participated in both events, but only on Mount Tabor was the vision of the Lord entire, rather than merely sensed as on Mount Sinai. The apse mosaic at St Catherine's, possibly based on an original on Mount Tabor, makes clear that the significance of Mount Sinai itself within the iconographic scheme of the Holy Land had shifted from the Old Testament to the New.

In view of the rarity of such surviving work, it is from such small-scale images as the Pilate scene in the Rossano Gospels (fig. 2) that the original large-scale images of the Holy Land have been in part reconstructed (fig. 3). Although it is known or understood that this and the Rabbula Gospels were copied and illuminated elsewhere,¹² other scriptural manuscripts originated in Palestine. The best-known instance is that of the earliest recorded mass production of scriptural books, carried out at the cathedral of Caesarea in Palestine, under its archbishop, Eusebios, in 332, on the orders of the emperor Constantine. This was for bibles produced in fifty volumes on parchment for use in his new churches in Constantinople. It has been suggested, on the basis of an interpolated note of the sixth or seventh century, that the Codex Sinaiticus, once in the monastery at Mount Sinai, was part of that consignment (never delivered because of the faulty spelling of its Scribe B).¹³ No illuminations are known to have been included in these cases, but the apparatus for producing authoritative copies of the Scriptures certainly existed from an early period in Palestine.



opposite

Fig. 2 *Christ before Pilate*, folio 8 verso of the Rossano Gospels, copied in Antioch (?) late 6th century Cathedral Museum, Rossano

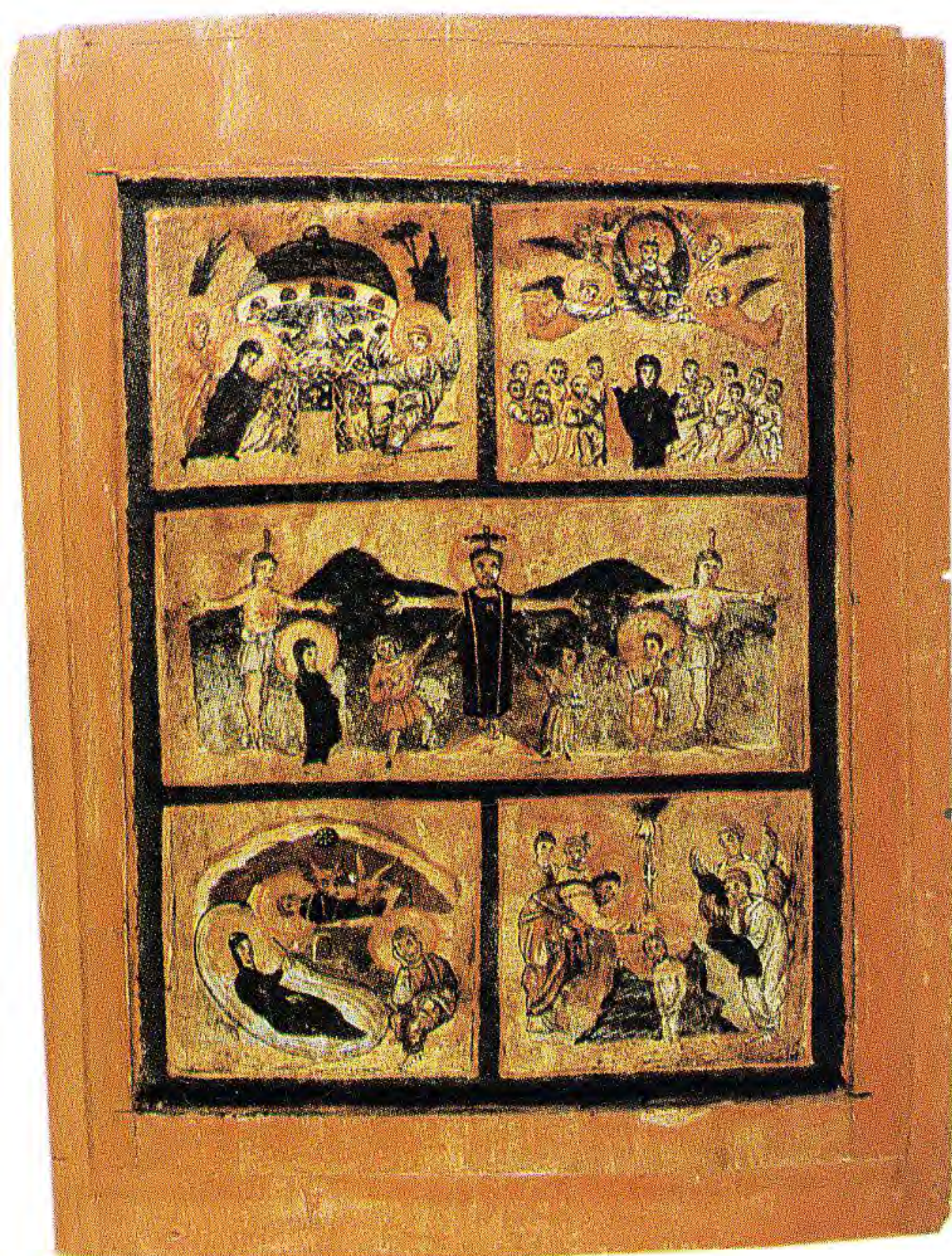
Fig. 3 Reconstruction of wall-painting of *Christ before Pilate*, Pilate's Praetorium, Jerusalem

The other form of small-scale works produced in the Holy Land and capable of disseminating biblical images abroad was that of the reliquaries and various 'souvenirs' acquired by pilgrims and other pious individuals. Primary relics included pieces of wood removed from the True Cross which were particularly valued and circulated at imperial, aristocratic and episcopal levels. These were known in some cases to have been placed in precious metal caskets, of the type in silver (stamped in 550–65) excavated in a church at Chersones in the Crimea (cat. B30). The recapture of the True Cross from the Persians who had removed it from Jerusalem in the early seventh century became a focus of the war successfully waged by Heraclius, who returned the Cross there with great ceremony in 630. A silver reliquary displaying a large cross flanked by angels and control stamps of this period¹⁴ and a similarly decorated silver plate (cat. B6) may commemorate this event; indeed the reliquary that was discovered in the chapel of the Sancta Sanctorum in the Lateran Palace of Rome may have once contained a relic of the Cross.

Less costly containers were also available to pilgrims, particularly for secondary relics. Foremost among these are the three dozen lead flasks that bear two types of inscription in Greek: 'Oil of the Wood of Life of the Holy Places of Christ' and 'Blessing of the Lord of the Holy Places of Christ'. These legends encircle small pictures of key christological scenes (fig. 5). One flask combines seven of these: the Annunciation, Visitation, Nativity, Baptism, Crucifixion, Resurrection and Ascension. As their inscriptions state, the flasks contained a 'blessing' (*eulogia*), that is oil that had been poured over the holy wood, the oil then being a secondary relic. Although their humbler material suggests a modest owner, a set of these flasks was sent to the Lombard Queen Theodelinda in about 600; they remain today at Monza, where there is also a set of plain glass flasks.¹⁵

A container related to the lead flasks, preserved today in Rome, where it was taken probably about the same time as the flasks were sent to Monza, is a wooden box that holds small amounts of soil, wood and cloth labelled 'from the Mount of Olives', 'from Sion', 'from Bethlehem' etc. The inner side of its lid is painted with five scenes in common with those on the lead flasks, namely the Nativity, Baptism, Crucifixion, Resurrection and Ascension (fig. 4). It has been suggested that the scenes on both this box and the lead flasks (fig. 5) incorporate Early Byzantine architectural details of the shrines known from pilgrim accounts, such as the grill around Christ's tomb in the church of the Holy Sepulchre and the altar under His manger in the church of the Nativity at Bethlehem. These details are concrete links with the contemporary shrines where the box and flasks were probably made and obtained. Their images may well reflect scenes illustrated in those particular shrines.¹⁶

The dissemination of certain images can be traced. As stated above, a postulated scene of Christ's trial before Pilate in Jerusalem (fig. 3) appears in the Rossano Gospels (fig. 2), thought to have been copied in Antioch. It is supposed that the types of Crucifixion, Resurrection and Ascension scenes known from the painted box (fig. 4) and lead flasks (fig. 5) inspired full-page illuminations in the Rabbula Gospels, known from its scribal note to have been produced



left

Fig. 4. Painted lid of wooden reliquary box, made in Jerusalem (?) c. 600, showing scenes from the Life of Christ: (from bottom left) *The Nativity, The Baptism, The Crucifixion, The Resurrection, The Ascension*
Museo Sacro, Vatican Museums

right

Fig. 5. Lead ampulla, made in Jerusalem (?) c. 600, showing seven scenes from the Life of Christ: *The Annunciation, The Visitation, The Nativity, The Baptism, The Crucifixion, The Resurrection, The Ascension*
Treasury of the Cathedral, Monza



in 587 in a monastery at Beth Zagba, probably in northern Syria. The purple garment worn by the crucified Christ on the painted box taken to Rome (fig. 4) is found repeated in the Rabbula manuscript, on an icon probably produced in Palestine in the eighth century and on the walls of a contemporary church at Rome.¹⁸

Other portable objects possibly associated with the Holy Land on the grounds of their picture cycles of New Testament scenes include ivory caskets, bronze censers and pendant cruciform reliquaries in precious metal. All were mass produced. While the cylindrical ivory caskets (cat. B22; Old Testament subjects appear on cat. B21, B23, B24) that may have contained non-liquid relics, and would have been relatively costly, are contemporary with or earlier than the painted box, lead flasks and other objects discussed above, the censers and pendant reliquaries are medieval. Both latter sets of objects post-date the Arab conquest of Byzantine Palestine by 640. The cast censers, which may date to the period of the seventh to tenth centuries (cat. B35a,b), may well have been manufactured in the Holy Land, judging by where they were found in the East and the oriental languages inscribed upon them (Syriac, Arabic, Coptic and Armenian; one is inscribed in Greek).¹⁹

Reliquaries made especially for relics of the True Cross became popular in medieval Byzantium (cat. B38, B39, B65). The small hinged cruciform reliquaries, made of gold, silver or bronze and decorated with small scenes in niello inlay, belonged to a series of pendant crosses (cat. B95), many of which were made in bronze, and which form the largest body of personal jewellery to survive from medieval Byzantium. Although one in bronze of the type with scenes

in silver and niello inlay is preserved at St Catherine's Monastery (fig. 6), they were probably made in the Byzantine Empire and certainly postdate the Iconoclastic period (726–842). Already in the earlier period, the cross decorated domestic items such as plates in silver and ceramic (cat. B7, B8, B9, B34) and was introduced into jewellery, such as that preserved in the Mersin Treasure from Asia Minor (cat. B13b-e). The medieval niello-inlaid crosses (fig. 6) continue this practice, but their decoration is linked to the set of images earlier displayed on the lead pilgrim flasks (fig. 5), namely in this case up to a dozen vignettes that correspond to the Twelve Feasts, the Dodekaorton.²⁰ Other small-scale versions appear in ivory and icons (cat. B47, B48, B89, B130). The Dodekaorton cycle, which included the Annunciation, Nativity, Presentation in the Temple, Baptism, Transfiguration, Raising of Lazarus, Entry into Jerusalem, Crucifixion, Resurrection, Ascension and Pentecost, is considered the culmination of the development of Byzantine art. It represented a refinement of the longer narrative monumental cycles of the earlier period and formed the basic repertory of decoration for the walls of the medieval Byzantine church. Perfectly married to the architectural form of a centralized domed church, the cycle of Twelve Feast scenes formed part of a pictorial Christian universe. This was dominated by Christ Pantokrator in the dome, of which the drum was ringed by Old Testament prophets and supported on four pendentives occupied by the four Evangelists of the New Testament. The Virgin and Christ Child were displayed in the sanctuary apse. The Twelve Feasts filled the vaults and other upper spaces between these principal figures and the lesser holy figures (church fathers, bishops, monks and martyrs)

who filled the lower walls of the church. Aside from the Prophets (seen also in small-scale art: cat. B90), the Old Testament virtually disappeared from Byzantine monumental art, although illustrated manuscripts of the Psalter became very popular in this period.

The translation of primary relics, starting probably with those of three Apostles taken to Constantinople for the emperor Constantius in 354, caused a profound change in the Christian topography of the Empire, which then spread abroad from the Holy Land and other venerated sites. Constantinople, 'the New Rome', gathered so many important relics that she gained a new epithet, 'the New Jerusalem'. This was fortunate because the Holy Land was soon cut off from the Byzantine Empire with the conquest of the eastern provinces by Muslim Arabs in the seventh century. Relatively few pilgrim accounts of the Holy Land appear after that during the period preceding the foundation of the Latin kingdoms in the East. Byzantine reconquest of some of its eastern territory in the tenth to eleventh centuries did not extend to the Holy Land itself. During this time, between the seventh and twelfth centuries, Byzantine connections with the Holy Land were largely with Greek-speaking monasteries such as that at Mount Sinai (see the essay by Robin Cormack) and St Sabas, although the church of the Holy Sepulchre was rebuilt with imperial help. Meanwhile, the treasury of relics from the Holy Land amassed earlier at Constantinople eventually attracted pilgrims from Russia and was further dispersed following the Fourth Crusade when the Latins occupied Constantinople in 1204 and carried off the sacred booty to Europe. By the fourteenth century Russia had established relations with Mount Sinai (see the essay by Yuri Piatnitsky).

NOTES

1. J. Wilkinson, *Jerusalem Pilgrims before the Crusades* (Warminster, 1977), p. 35. On pilgrimage to the Holy Land in general see *ibid.* and *idem*, *Egeria's Travels to the Holy Land*, rev. edn (Jerusalem and Warminster, 1981).
2. See G. Vikan, *Byzantine Pilgrimage Art* (Washington, D.C., 1982), 6 and for the text, Wilkinson, *Jerusalem Pilgrims*.
3. See especially Vikan, *Pilgrimage Art*.
4. D.K. Ainalov, *The Hellenistic Origins of Byzantine Art*, trans. E. and S. Sobolevitch, ed. C. Mango (New Brunswick, 1961), pp. 224–64; K. Weitzmann, 'Loca sancta and the Representational Arts of Palestine', *Dumbarton Oaks Papers*, 28 (1974), pp. 33–55; *idem*, *Late Antique and Early Christian Book Illumination* (London, 1977), pp. 15–24, 73–125.
5. For texts describing Old and New Testament subjects see C. Davis-Weyer, *Early Medieval Art, 300–1150*, Sources and Documents in the History of Art Series (Englewood Cliffs, New Jersey, 1971), pp. 17–23, 25–33, 59–66, 72–75. On the churches of Rome see R. Krautheimer, *Rome. Profile of a City, 312–1308* (Princeton, 1980), p. 51; *Age of Spirituality*, ed. K. Weitzmann (New York, 1979), nos. 420, 439–40; H. Kessler, 'L'antica basilica di San Pietro come fonte e ispirazione per le decorazione delle chiese medievali', in Museo Nazionale di Castel Sant'Angelo, *Fragmenta Picta. Affreschi e mosaici staccati del Medioevo romano* (Rome, 1989), pp. 45–64.
6. Weitzmann, 'Loca sancta'.
7. A. Grabar, *Ampoules de Terre Sainte* (Paris, 1958).
8. C. Mango, *The Art of the Byzantine Empire, 312–1453*. Sources and Documents in the History of Art Series (Englewood Cliffs, New Jersey), p. 114.
9. W. Loerke, 'The Trials of Christ in the Rossano Gospels', *Art Bulletin*, 43 (1961), pp. 171–95.
10. Weitzmann, 'Loca sancta', pp. 53–54.
11. C. Mango, 'Seeing God: the Mosaics of St. Catherine's' in forthcoming proceedings of the Symposium on Religious Heritage and Mass Culture in the Third Millennium, Saint Catherine Foundation, 2000.
12. See notes 17–18 below.
13. T.C. Skeat, 'The Use of Dictation in Ancient Book-Production', *Proceedings of the British Academy*, 42 (1956), pp. 179–208.

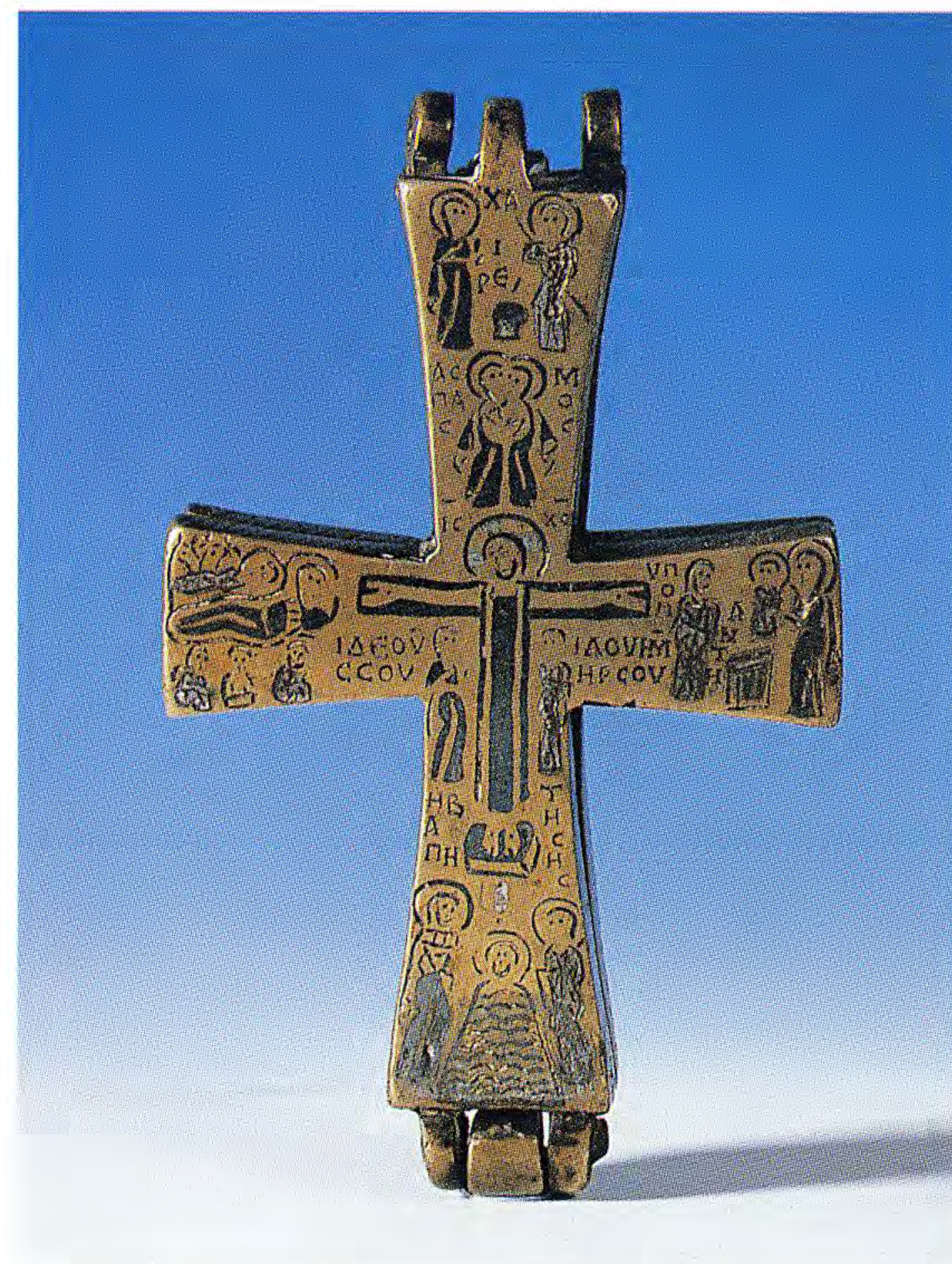


Fig. 6 Bronze reliquary cross with silver and niello inlay, 10th century, showing scenes from the Life of Christ: (at top) *The Annunciation, The Visitation*; (on left) *The Nativity*; (on right) *The Presentation in the Temple*; (at base) *The Baptism*; (centre) *The Crucifixion*
Collection of the Monastery of St Catherine, Mount Sinai

14. E. Cruikshank Dodd, *Byzantine Silver Stamps* (Washington, D.C., 1961), no. 47.
15. Grabar, *Ampoules*; Vikan, *Pilgrimage Art*, pp. 16–27.
16. Weitzmann, 'Loca sancta'.
17. W.C. Loerke, 'The Rossano Gospels. The Miniatures', in *Codex purpureus rossanensis. Commentarium*, eds. G. Cavallo, J. Gribomont, W.C. Loerke (Rome and Graz, 1985–87), pp. 163–67.
18. M. Mundell Mango, 'Where was Beth Zagba?', in *OKEANOS. Essays Presented to Ihor Sevcenko*, Harvard Ukrainian Studies 7, (Cambridge, Mass., 1983), pp. 363–88; Weitzmann, 'Loca sancta', pp. 40–41, 48.
19. R.W. Hamilton, 'Thuribles: Ancient or Modern?', *Iraq*, 36 (1974), pp. 53–65.
20. E. Kitzinger, 'Reflections on the Feast Cycle in Byzantine Art', *Cahiers Archéologiques*, 36 (1988), pp. 51–73.
21. O. Demus, *Byzantine Mosaic Decoration* (London, 1948).
22. C. Mango, 'Constantine's Mausoleum and the Translation of Relics', in C. Mango, *Studies on Constantinople* (Aldershot, 1993), V.

Sinai: The Construction of a Sacred Landscape

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Fig 1. *Christ*, detail of *The Transfiguration*, apse mosaic of the Church of the Monastery of St Catherine at Mount Sinai, 6th century (perhaps 565)

The spiritual impact of the natural environment of Sinai on travellers and pilgrims is documented from the earliest accounts. The Spanish pilgrim and ascetic Egeria was there in the 380s and she wrote about the barrenness of the summit of the mountain with its church and cave of Moses and of the peace and beauty of the garden and spring at the site of the Burning Bush. The Byzantine historian Prokopios in the sixth century speaks of the solitude of the monks and the provision by the emperor Justinian of a protected sanctuary below the summit (commemorating the Burning Bush), where the community could live, pray and hold services. Such accounts make it clear that it was through the endeavours of architects and artists that the harsh landscape of the mountain of Moses was converted into a sacred landscape. The emotional power of Sinai is now as much due to the recognition of the imposition of a man-made environment on nature as of the natural scenery itself; the presence of God in this landscape is evoked by the created setting. To understand the processes of the construction of a sacred place, we need to explore not only the contribution of the monks who have continuously maintained the atmosphere and, like St John Klimakos in the sixth or seventh century, have written spiritual texts in the monastery, but also to ask about the role of art in making the setting and its producers. The aim here will be to examine some of the artistic material and to distinguish how far the visual environment of the monastery was produced on site and represents a response to its specific evocations, and how far materials were made elsewhere and brought or sent to the monastery, thereby allowing donors and producers in other parts of the world to participate symbolically in this sacred space.

The monastery of St Catherine today contains the sixth-century church described by Prokopios as dedicated to the Mother of God and considerable numbers of icons, manuscripts and other objects which have been used in the church and its chapels and in other sanctuaries on the mountain. The inventory made by Kurt Weitzmann between 1956 and 1965 counted 2,048 icons from all the periods of the history of the monastery.¹ What is not recorded for us is when and in what circumstances these icons entered into the monastery. The study of the artists whose works are now there must therefore be based on the interpretation of the visual evidence of the icons alone. The question is whether we can understand the processes through which the sacred environment was constructed – how far was it due to piecemeal gifts and how far to organized commissions.

In the case of the church, some of the circumstances of its construction are documented in inscriptions from the time of foundation.² Two of the inscriptions on the roof beams of the church roof refer to the sponsorship of the emperor – one is a prayer for the salvation of Justinian (emperor 527–65), and the other evokes the memory of his wife Theodora (who died in 548). The third inscription is a prayer for the architect Stephanos of Aila (the modern Eilat) who was also a deacon, and so a member of the clergy. This explains the style of the church building with its use and knowledge of local materials. The character of the architecture, its

shape designed in part as a memorial around the site of the Burning Bush, depends on the experience and taste of a regional architect. The background of the artist of the apse mosaics is more difficult to determine (fig. 1). The inscription, in the section below the Transfiguration, gives only the ambiguous dating of indiction 14, and so the actual year is not specified, but is most likely to be 565. The Byzantine system of dating at this time leads to such difficulties for us since, instead of dating each year individually from the date of the creation of the world (believed to be 5508 BC), they numbered each year by its relative sequence in the tax system. The first year of the tax cycle was called indiction one, and the count went up to fifteen. Then the next year was again called indiction one, and so on through the centuries. There were therefore two indictions '14' in the reign of Justinian after 548; if the mosaic was made in his lifetime, it corresponded to 550 or 565, and if it was made after his death, it might date to 580, 595 and so on. The inscription mentions the abbot Longinos and the second-in-command in the monastery, the priest Theodore, but both are otherwise unrecorded. And we know nothing about the mosaicist. Since the marble revetment below the mosaic is from the Proconnesian quarries near Constantinople, it may be that the materials and artist came from Constantinople. What is clear is that the pictorial choices and the expressive style of the apse mosaics were developed in response to the functions of the monastery to commemorate the truth of the sacred events of the region and to evoke the power of God, as well as his promises to the faithful. The church amply fulfils these aims of the planners. At the time of the development of the monastery under Justinian's sponsorship the interior of the church was given a focus by the mosaic and decoration of the sanctuary. Elsewhere in the nave there may have been icons. It has been suggested that the encaustic icons of Christ (fig. 2) and the Mother of God might have been personal gifts from Justinian and sent from Constantinople. While this is a possibility, it should be noted that the Christ icon and some other of the early icons in the monastery were substantially restored and altered in the thirteenth or fourteenth century. If they had been in the monastery from the beginning, then it follows that this work to re-present these precious pieces was done by later medieval artists working at the monastery. The symbolic environment of the monastery can in these cases be seen to be the outcome of artistic ideas from both outside and inside the monastery.

It was Weitzmann's view that the early icons of the monastery were made either at Constantinople or at Jerusalem, and then brought to the site. This clear-cut scenario does not seem to be the situation in later centuries, and it does not easily fit all the early pieces (the icon with St Platon, which was removed from Sinai to Kiev in the mid-nineteenth century, might have been made for a patron in Asia Minor where Platon was the local saint). However, there are cases among the manuscripts where this pattern can be documented. The twelfth-century book with the Homilies of Gregory of Nazianzus (cod. 339) and a rich cycle of illustrations records the circumstances of its production in a colophon (fig. 3). It was the commission of the abbot of the Pantokrator monastery

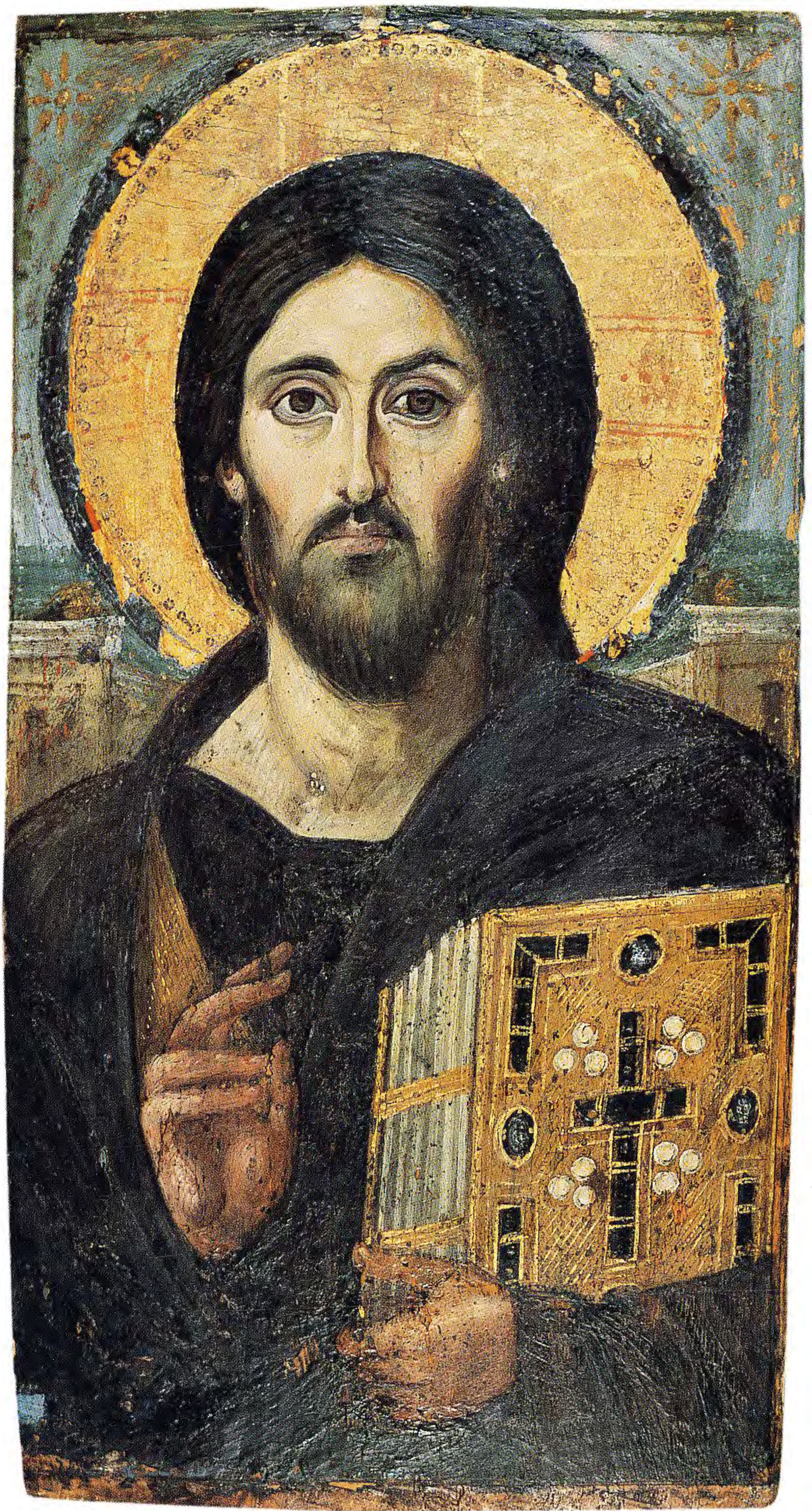


Fig 2. Christ Pantokrator, 6th century with later overpaintings, encaustic on wood, 84 × 45.5 cm

Collection of the Monastery of St Catherine at Mount Sinai

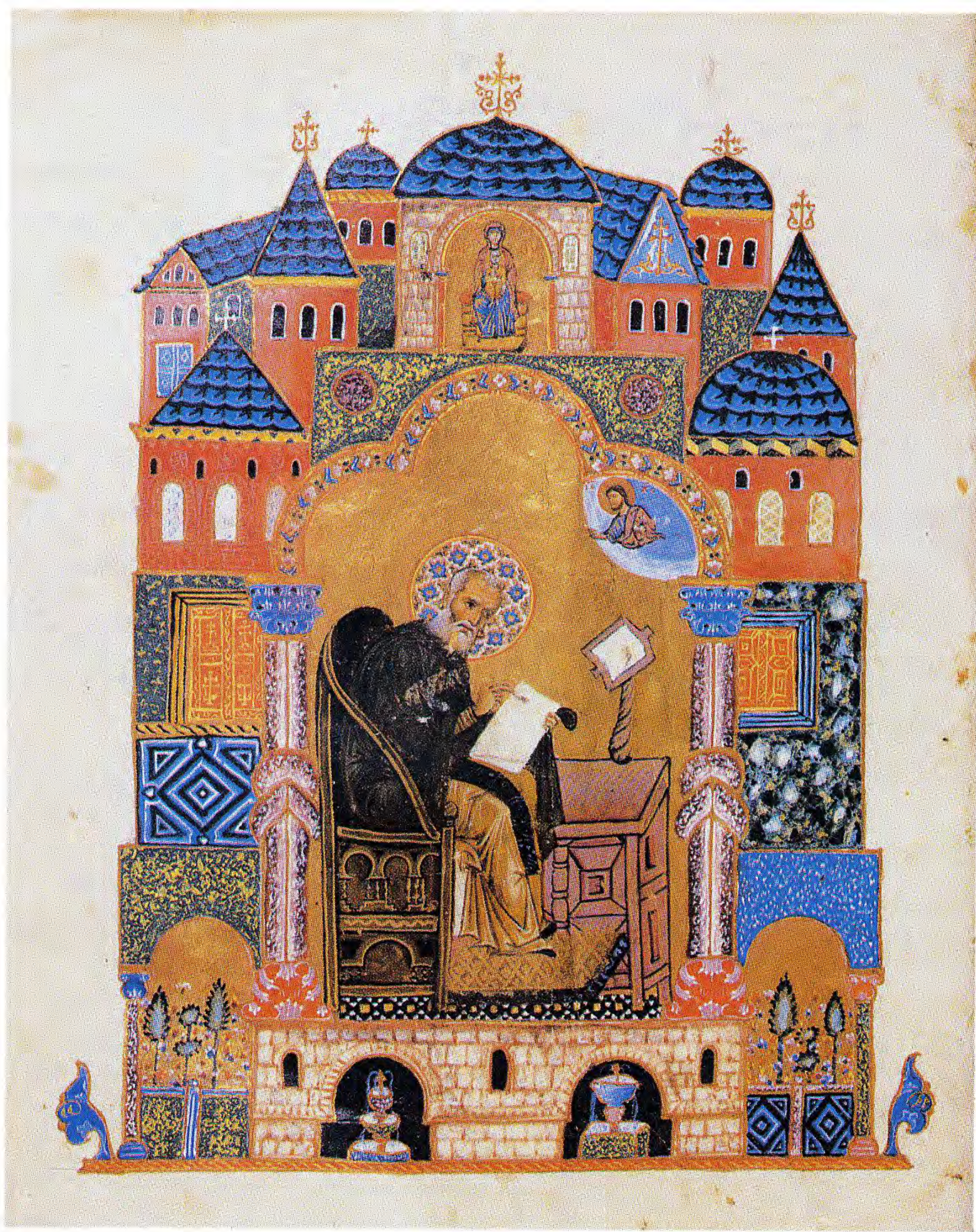


Fig. 3. *St Gregory of Nazianzus writing his Homilies*, manuscript illumination, 12th century (between 1136 and 1155), 32.3 × 25.4 cm, painted at the monastery of the Pantokrator, Constantinople, for the abbot Joseph
Library of the Monastery of St Catherine at Mount Sinai, codex 339
(Homilies of St Gregory)

in Constantinople, the monk Joseph Hagioglykerites, between 1136 and his death in 1155. He had the book made for the monastery of the Theotokos Pantanassa on the island of St Glykeria near Constantinople for the remission and cleansing of his sins. It arrived in Sinai only in 1550 in the hands of a Cretan monk.³

Direct information of this kind about the circumstances of the production of icons is even more rare than for manuscripts. However, from the twelfth century onwards some help is given by a new development in Byzantine art. There is from this time an increasing convention for artists to include their names on icons and wall-paintings. By the fourteenth century we know the names of various painters in the Byzantine world, and in the case particularly of Crete we have additional information from the state archives about artists and their contracts, and this may supplement the information to be gained from their signed icons. Whether the desire to record names indicates a rise in the social status of artists is

a controversial point. But whatever the reason, it is still only a small proportion of icons that are signed in this way, and most of the analysis of the artistic personalities who produced the icons at Sinai must still be based on stylistic comparisons with other works from the period. One case in the late twelfth century where two icons at Sinai might at least be considered as the work of one artist are the Annunciation (fig. 4) and the Heavenly Ladder of John Klimakos (fig. 5). On the grounds of their outstanding technical quality and sophistication both have often been seen as the works of artists in Constantinople. The Annunciation icon, for example, is a showy example of the late twelfth-century fashion for exaggerating the movement and expression of figures: in it the Angel Gabriel twists and sweeps across the picture, and the Virgin shows her surprise at his words while the Holy Spirit in the form of a dove enters her body and imprints the body of Christ inside her. The icon is full of references to Spring and fertility, and reflects visually the discourse of Byzantine homilies and hymns about the Annunciation and its festival day of 25 March. Equally dramatic in design is the image of the Ladder the thirty rungs of which symbolize the monastic virtues, and which shows the ascent to heaven of virtuous monks and the descent to hell of those who are tempted into sin by the devil. The text on which the idea for the icon is based was written by John Klimakos at Sinai centuries earlier, but in the twelfth century it was still one of the major books on the spiritual life for any Orthodox monk. Two indications may help to suggest their production in the monastery. One is their common use of the same design (a pattern of crosses with the inscription 'Jesus Christ Conquers') on the back of each panel; the second is the distinctive polishing of the haloes so that they reflect the light as if they were spinning.⁴ These are workshop practices in common. Another possible clue is that at the top of the Ladder behind St John Klimakos is a named archbishop, Antonios. He seems most likely to have been an abbot at the monastery, one of the few houses where the abbot was both leader of the community and archbishop. These indications make the suggestion that the icon was actually painted at Sinai seem reasonable. It may follow that we should be thinking of the existence of a workshop at the monastery in the late twelfth century, where perhaps several artists might have worked to produce icons for both the community and visitors. Such artists would of course have at some time in their careers travelled to the monastery from elsewhere, and their training might have been in Constantinople. To tie down the place of training of artists at this time is indeed hardly feasible, because there were many artistic commissions in the period, often in monasteries, and the artists involved may have been in almost perpetual movement on the road from one monument to the next. The implication if both these icons (and others) are attributed to Sinai is that the monastery was attracting artists of great ability, who may have stayed for some considerable time.

There is more substantial evidence of artists working at Sinai in the thirteenth century.⁵ One major artist, Stephanos, signed the icons of the Prophet Elijah and Moses receiving the Tablets of the Law in both Greek and Arabic (cat. S58 and S59), and his inscription



Fig. 4. *The Annunciation*, 12th century, tempera on wood, 61 × 42.2 cm
Collection of the Monastery of St Catherine at Mount Sinai

recorded that he was both artist and donor. Both icons are large and represent subjects particularly special to Sinai. The most likely conclusion is that they were made on the spot. Another artist of this period who signed his name is Petros. Four icons were made by him, and one has not only his signature ('Prayer of the painter Petros'), but also represents Euthymios II, Patriarch of Jerusalem in the 1220s (fig. 6). This is a small icon (44 × 36 cm), showing the Virgin between Moses and Euthymios, which includes a long devotional inscription around the frame (with several odd spellings). Mouriki has argued that this artist was not very proficient, and faked on his icons the appearance of gold leaf by the device of painting varnish over silver. She suggested that he may have accompanied the patriarch on a trip from Jerusalem, and made the icons in the monastery. This is only a part of the growing evidence that leads to the conclusion that the Sinai monastery not only received gifts of icons from visitors and



Fig. 5. *The Heavenly Ladder of St John Klimaios*, 12th century, tempera on wood, 41.1 × 29.5 cm
Collection of the Monastery of St Catherine at Mount Sinai

may have commissioned works from other centres, but that it was also a productive site in its own right.

Among the icons of the thirteenth and fourteenth centuries are a number of panels that Weitzmann explained as the work of western artists, suggesting that they were made for western Christians who had come to the East during the Crusades. The presence of the latter as pilgrims at Sinai might have been in part stimulated by the popularity of the cult of St Catherine in the West. This category of icons is in the main only identified on the basis of style, as features known in the West, in both French and Italian painting, appear to have influenced their form, a fact that prompted the suggestion that they were by western artists influenced by Byzantine ideas. A few of these icons do have iconographic elements that parade doctrinal beliefs held in the Western Church and not in Orthodox thinking. One triptych of the thirteenth century shows, for example, the scene



left

Fig. 6. *The Mother of God with Christ (Blachernitissa) between Moses and Euthymios, Patriarch of Jerusalem*, 13th century (c. 1224), tempera on wood, 44.6 × 36.6 cm. Collection of the Monastery of St Catherine at Mount Sinai

right

Fig. 7. *St Catherine*, retable, painted in 1387 by Martinus de Vilanova and commissioned in Barcelona for Bernado Maresa, Consul of the Catalans in Damascus, tempera on wood, 128 × 56.3 cm. Collection of the Monastery of St Catherine at Mount Sinai



of the Coronation of the Virgin. Another icon, which represents St Theodore and St George, has the kneeling figure of the donor and his prayer written beside him in Greek: 'Prayer of the Slave of God, George from Paris'. It does therefore appear that in some cases westerners came to Sinai, and that they either brought icons with them for presentation to the monastery or, alternatively, that icons were made at the monastery for the benefit of such visitors. But this category of Crusader icon must have been very small (probably far fewer than the figure of around 120 that Weitzmann had proposed). Mouriki argues convincingly that in many cases the stylistic analysis can be reversed, and the icons represent the work of Byzantine artists who were influenced by the western ideas which they could see in the Crusader kingdoms and on the islands under western control, such as Cyprus. The impressive diptych of St Prokopios and the Virgin Kykkotissa (fig. 8), which Weitzmann attributed to the hand of a Venetian painter residing in Jerusalem, was reconsidered by Mouriki. It included several saints and scenes which have special references to Sinai, including the Burning Bush, St Catherine, Moses and others. This makes it appear to be a special commission for use at the monastery. Since the Virgin Kykkotissa reproduces the famous icon kept in this period in Cyprus (and believed to have been painted by the Evangelist Luke), and since a dependency of the Kykko monastery in Nicosia is dedicated to

St Prokopios, the suggestion that this icon was made by a Cypriote artist and presented to the monastery seems cogent. The western features would then be explained by the multiplicity of artistic influences on the island of Cyprus, a place where many icons were painted in this period.

The Sinai collection includes other icons that record the names of their painters. An altarpiece with St Catherine has an inscription in black letters in Old Catalan which gives its date of 1387 (fig. 7). On the back is the name of the artist: 'Martinus de Vilanova painted this'. We are told in the inscription that the donor was the Catalan consul in Damascus, Bernardo Maresa. It seems he commissioned it in Barcelona, and sent it as a gift to the monastery, thereby demonstrating how a knowledge of western International Gothic style could arrive in the East and influence Byzantine artists. The presence of such an obviously western panel at Sinai also shows how varied the sacred landscape of the monks at Sinai had become. Another signed icon in the collection is a small panel of the Deesis with the name of the artist Angelos, who is well documented in Crete in the first half of the fifteenth century. It is known from his will of 1436, which survives among the papers of the archives of Candia (Heraklion), that Angelos had such close connections with the dependencies of Sinai in Crete that he bequeathed a painting (a round icon depicting the head of St Catherine) to the monks of Sinai. In this case, there



Fig. 8. *St Prokopios and the Mother of God (Kykkotissa) with Christ, accompanied by saints*, diptych, 13th century (c. 1275–1300), 51.2 × 39.7 cm
Collection of the Monastery of St Catherine at Mount Sinai

is no evidence that Angelos went to Sinai itself, but his work could easily have travelled to the monastery from the island in the hands of a Cretan monk, as did the manuscript of the Homilies of Gregory in 1550. A similar scenario seems likely for a signed and dated icon of 1604 by another famous Cretan artist, George Klontzas, which represents the Transfiguration and scenes of monastic life.

The examination of clues for the production of the icons that came to Sinai suggests a highly cosmopolitan set of circumstances. Some were made in Constantinople and other centres and transported to the mountain of Moses. Connections can be found with Egypt, Syria, Georgia, Cyprus, Crete and other places, which indicate that pilgrims and artists from these regions were familiar with the sacred site of Sinai. At least one work came from the West, and the presence of western pilgrims and artists in the East is documented through this art. A survey of the mechanics through which the sacred landscape of Sinai was constructed throws light on the people who came to worship on holy soil and the ways in which art supported them.

NOTES

1. K. Weitzmann, *The Monastery of Saint Catherine at Mount Sinai. The Icons. Volume One: from the Sixth to the Tenth Century* (Princeton, 1976).
2. I. Ševčenko, 'The Early Period of the Sinai Monastery in the light of its Inscriptions', *Dumbarton Oaks Papers*, 20 (1966), pp. 255–64.
3. K. Weitzmann and G. Galavaris, *The Monastery of Saint Catherine at Mount Sinai. The Illuminated Greek Manuscripts. Volume I* (Princeton, 1990), pp. 140ff. Similarly the Lectionary (cod. 204) of around 1000 was probably made in Constantinople for the monastery of the Monobata in Asia Minor, and only later came to Sinai.
4. H.C. Evans and W.D. Wixom, *The Glory of Byzantium. Art and Culture of the Middle Byzantine Era A.D. 843–1261* (New York, 1997), nos. 246 (A. Weyl Carr) and 247 (K. Corrigan).
5. Special attention was given to the identification of particular artists on Sinai by the late Doula Mouriki in a number of specialist articles; these are summarized in her contribution to K.A. Manafis (ed.), *Sinai. Treasures of the Monastery of Saint Catherine* (Athens, 1990), pp. 102–24. The icons of the 15th century and later, to which attention is given in this paper, are documented in the same publication by N. Drandakis, pp. 124–31.

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Byzantium



Byzanti



The Age of Justinian

(Founder of the Monastery of St Catherine at Mount Sinai)

Byzantium, 6th–8th centuries

B1

Basilica-shaped *polykandelon*

North Africa, 5th century

Bronze, cast; 26 × 34 × 17 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky; found in 1850 in crypt near Orléansville (El-Asnam, now Cheliff-Ech), Algeria
State Hermitage Museum inv. no. ω 71

A *polykandelon* is a metal holder for several smaller lamps. This example is in the form of a basilica with a semicircular apse, in which there is a bishop's chair. At the base are ten brackets, in the shape of dolphins; the ends of the dolphins' tails form rings for the lamps. The ridged roof is engraved in imitation of tiles, and each end of the roof has a ring for a suspension chain. There is a cross over the entrance door. The object's date – in the fifth century – can be determined from an inscription on the mosaic floor in the crypt in Orléansville (Algeria), where the *polykandelon* was found. Lamp brackets in the form of dolphins have been found more than once in North Africa (Rohault de Fleury 1888, vol. 6, pl. CDXXXVIII). Basilica-shaped *polykandela*, which date from ancient tradition (Loeschke 1909, p. 403), existed in the Justinianic era (Grabar 1966, p. 379). The basic structural components of this type of building appear in the Sinai basilica.VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 72; Moscow 1976, no. 72

BIBLIOGRAPHY Bank 1985, p. 273, no. 15; Kötzsche 1986, pp. 4–57, pls 13–14



B2

Disc-shaped *polykandelon*

Italy, 6th century

Bronze, cast; diameter of large disc 22.8 cm, diameter of small disc 10.2 cm, length of chain 21.5 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky; possibly originally from Calabria (Italy)

State Hermitage Museum inv. no. ω 39

The openwork disc is composed of twelve flat bars radiating outwards from a central circle. Six of these bars terminate in rings for the lamps; the six intervening bars have crosses in the centre. The disc is suspended by three chains from a smaller vertical openwork disc with a six-pointed star in the centre. This kind of *polykandelon* – a prototype of the Middle Byzantine period – was widespread, as evidenced by finds in different areas throughout the empire (Germer-Durand 1909, pp. 75–76; Schulman 1982, p. 22, no. 74, p. 167, N.C. 37; Athens 1985, pp. 182–83, no. 187; *Byzantium at Princeton* 1986, pp. 12–13, nos 4–5; *Byzantium* 1988, p. 53, no. 1; Boyd and Mundell Mango 1993, p. 24; London, 1994, pp. 106–7, no. 116). However, bearing in mind that the Hermitage's example was found in Italy, and that examples of the so-called Constantinople group (Ross 1962, nos 42–44; Verdier 1960, p. 3) have a more complicated design, this *polykandelon* should be assumed to have its ultimate provenance in Italy. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 168; Moscow 1976, no. 168

BIBLIOGRAPHY Bank 1985, pp. 273–74



B-2

B3

Plate with shepherd

Byzantium (Constantinople), probably 530s

Silver, repoussé work; diameter 23.8 cm, diameter of foot 9 cm

PROVENANCE discovered in 1907 in hoard of treasure in Klimovo, Solikamsk district, Perm province, with two 7th-century Byzantine plates with representations of the Cross on the crown and four Sasanid vessels (Orbeli and Trever 1935, nos 7, 19, 27, 34)
State Hermitage Museum inv. no. ω 277

On the flat, disc-shaped obverse of the plate is a representation of a shepherd with his flock; on the reverse, an engraved ornamental design: acanthus tendrils emerging from four vases and terminating in rosettes; on the base, five control stamps from the time of the emperor Justinian.

Bucolic themes, of which the scene described is a typical example, are displayed on numerous works of the so-called Byzantine Antique (Kent and Painter 1977, p. 50, no. 99; p. 95, no. 158). All the elements of this genre are present on this plate: a shepherd immersed in contemplation of nature and a Hellenistic landscape, inspired and heroicized. The prototypes for the scene depicted on the Hermitage plate are found in Hellenistic

Roman art from the period of the emperor Hadrian, such as the fresco in the National Museum of Naples 'Paris among a flock of sheep on Mount Ida' and the mosaic with a similar composition in Hadrian's Villa (Hanfmann 1963, pp. 82–83, pls 23–24). In subject matter the present plate does not stand out from other works of the Byzantine Antique, but its Roman style sets it apart from other objects with a similar subject matter. Indeed, the emphatic sculptural quality of the representations, and the individualized portrayal of the shepherd (by which is meant the individualized representation and not, as was conjectured (Studnicka 1923–24, pp. 58–64), a portrait of a specific person), place this object alongside purely Roman specimens, such as the diptych of the Roman Consuls Probus and Boetius (Delbrueck 1929, pl. I, VII).

The peculiar nature of this object is confirmed by analysing the control stamps. Judging from the monogram on the sigma-shaped stamp, the imperial adviser (*comes*) under whose administration this vessel was stamped was a certain Peter. The only *comes* during Justinian rule known under this name was Peter Barsymes, who held this post from 547 to 550 (and also, possibly, from 539 to 542). Erika Cruikshank Dodd and John P. Kent believe it is extremely unlikely that the name can be identified as that of the *comes* Peter Barsymes (Dodd 1961, p. 28). The Hermitage plate obviously refers to another *comes* of the same name. According to written sources, the *comes* during the 520s was one Elias; in 533–38 the post was held by Strategos. In 530–32 the name of the *comes sacrarum largitionum* is unknown, and it therefore seems highly probable that the administration of the *comes* Peter whose stamp appears on the present plate fell precisely in these years.

This attribution is indirectly confirmed by the distinctly Roman style of the work: it was precisely in the late 520s and early 530s that contacts between Constantinople and Ostrogothic Italy were closest. Prior to that, in the mid-520s relations between the Ostrogothic kingdom and Byzantium had deteriorated seriously, owing to King Theodoric's reprisals against the leaders of the aristocratic opposition in Rome, which was associated with Constantinople. Theodoric's daughter Amalasuntha, who came to power in 526, received the support of the pro-Constantinople aristocracy and pursued a policy of conciliation towards Byzantium, interrupted only by her death in 534 (Udaltsova 1959, pp. 236–41). A typical work reflecting this political orientation of Ostrogothic Italy is the Roman diptych of the Consul Orestus of 530 (Delbrueck 1929, pp. 148–50, no. 32); distinct from other Roman diptychs, this piece is stylistically similar to those of sixth-century Constantinople consuls.

On the other hand, from the early 530s Justinian's policy was directed at rapprochement with Rome and the Ostrogothic kingdom. The

B-3



possibility can thus not be ruled out that this plate, with its representation of a shepherd in Roman style, may be a peculiar reflection of the policy of the Constantinople court towards Italy.

This possibility is strengthened by the fact that, according to the plate's control stamps, it was produced in the court workshops. The connection between political ideas and the style of contemporary works of art is a typical feature of the period when Byzantine art was emerging. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 129; Moscow 1976, no. 129; Berlin 1978, no. 7; Zürich 1993, no. 157

BIBLIOGRAPHY Matzulewicz 1929, pp. 112–13, pls 31–32; Dodd 1961, pp. 70–71, no. 9; Kent and Painter 1977, p. 142, no. 303; Zalesskaya 1982/1, pp. 102–6, pl. 5; Zalesskaya 1982/2, pp. 128–30; Zalesskaya 1988/1, p. 33; Bank 1985, pp. 279–80, pls 55–56; Zalesskaya 1997/2, pp. 10–11, pl. 10

B4

Plate with horse beneath tree

Byzantium (Constantinople), 527–65

Silver, gilding, repoussé work, engraving; diameter 40.5 cm, diameter of foot 16.7 cm

PROVENANCE entered Hermitage in 1925 from collection of Sergei G. Stroganov; discovered in 1780 (?) near the village of Sludka, Perm province, with 6th-century Byzantine plate and Sasanid objects (Orbeli and Trever 1935, nos 24, 58)

State Hermitage Museum inv. no. ω 280

Motifs of acanthus leaves, lotus flowers and nests with birds radiate from a central medallion with a representation of a grazing horse. On the base there are five control stamps from the time of the emperor Justinian. The style of this work combines traits of both metropolitan and barbarian art: the central representation exhibits the obvious influence of Sasanian silversmiths' work, whilst the ornamental design surrounding it displays similarities to the Alexandrian school (Matzulewicz 1929, pp. 115–20). From this point of view, this plate may be viewed as a typical example of the



eclectic trend in metropolitan art in the Justinianic era. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 130; Moscow 1976, no. 130

BIBLIOGRAPHY Matzulewich 1929, pp. 4, 115–20, pl. 30, fig. 28; Dodd 1961, pp. 66–67, pl. 7; Bank 1985, p. 282, pls 73–74

B5

Byzantine silver plate from a burial ground in the village of Malaya Pereshchepina, discovered in 1912

a) Amphora

Constantinople, 6th century

Silver, gilding, repoussé work, engraving, casting; height 48.5 cm; diameter of body 28.5 cm

State Hermitage Museum inv. no. ω 828

The body of the amphora is composed of several horizontal sections soldered together. The sections are as follows: a neck with a border; a decorative embossed collar; an upper quasi-conical section; a second decorative embossed band; a lower quasi-conical section; the base and parts of the rim with a third embossed band. The gilding was applied in a thick layer as a type of amalgam with a subsequent evaporation of excess mercury. The gilding covers the soldered seams, and also renders the stamps and weight inscription on the underside barely visible. Only one control stamp, in the form of a cross, can be distinguished in the centre, with a box monogram of a type which may be assigned equally to the reign of the emperor Anastasius (491–518) or of Justinian (527–65) (Dodd 1961, p. 225). It is possible to distinguish four letters in the weight inscription, in the form of dotted lines, signifying that the quantity of silver used in making



B-5a

the amphora, not counting grammes, amounted to 20 *litrai* and 20 ounces: this would come to 7003.2 g ($= (326.16 \times 20) + (24 \times 20)$), or 6955 g ($= (323.75 \times 20) + (24 \times 20)$), depending on whether one calculates a *litra* from the time of Anastasius (326.16 g) or Justinian (323.75 g). A discrepancy of 1.5 kg between the weight of the amphora as indicated in the inscription (7 kg) and its modern weight (8.5 kg) cannot be accounted for by wear – that is of no significance. Obviously the craftsman assembling the vessel used the bottom section of another silver amphora, manufactured earlier in, judging by the control stamps, Constantinople in the first half of the sixth century. Insofar as Werner (Werner 1984, p. 10) has established that the Pereshchepina treasure belonged to Khan Kuvrat of Bulgaria, a Byzantine provincial governor and ally of the emperor Heraclius, it may be surmised that the upper section of the amphora and the handles were made in the Khan's workshop. The body of the amphora is decorated with three repoussé friezes: the first, underneath the collar, consists of an ornament of the type known as *cymation*, closely resembling that of a medallion on a sixth-century plate found at Sutton Hoo (Kent and Painter 1977, p. 134, no. 244); the middle section of the body is decorated with a border of acanthus tendrils, enclosing theatre masks, dishes of fruit and rosettes. The construction and assembly of the component parts of this frieze resemble a mosaic in the Great Palace at



B-5c



B-5c

Constantinople (Bank 1985, p. 282). The base of the amphora is encircled by a border of vertically aligned acanthus leaves. Dolphin forms on amphorae – in this case, the handles – are in keeping with Hellenistic and Roman traditions, where this image, symbolizing salvation, was routinely used on vessels intended for the storage of grain, oil or wine (Leclercq 1920, cols 283–90).

b) Plate with cross

Constantinople, 629–41

Silver, forging, repoussé work, niello; diameter 30.9 cm

State Hermitage Museum inv. no. ω 824

A plate with a cross inside a border and fluting; on the underside are control stamps from the reign of the emperor Heraclius. The plate may have been used for the presentation of a gift – specially minted gold coins – to an ally of Byzantium, Khan Kuvrat of Bulgaria, after his crushing defeat of the Avars in the mid-seventh century (Zalesskaya 1997/2, p. 8).

c) Handwashing set, comprising ewer and handled basin

Handled basin

Constantinople, 582–602

Silver, gilding, repoussé work, engraving, solder; (basin)

height 7.25 cm; diameter 25.2 cm; length of handle

38.5 cm; (ewer) height 28 cm; diameter of base 9.6 cm

Inscription on handle: εστ[ι] το χερνιβοξε [στον] συν

τουτω λιτρας η ουγκιαν α γρα[μματα] κ (this is a

handwashing set, containing 8 *litrai*, 1 ounce and

20 grammes), i.e. 2634 g of silver, made up of the

combined weights of the ewer (1265.2 g) and the basin

(1364 g); the discrepancy of 4.8 g (the modern weights

being 2634 g and 2629.2 g) may be accounted for by slight

wear to both pieces

State Hermitage Museum inv. no. ω 825

The terms χερνιβοξεστον – χερνιβον (a small basin) and ξεστος (a ewer) denote a handwashing set (Beneshevich 1913, p. 105). The use in Byzantium of handwashing sets of this pattern, both for secular and religious purposes, dates back to antiquity, and a very considerable quantity of such sets belong to the Roman era (Nuber 1972, pp. 139, 142). A similar weight inscription, including not only the weight of the actual object on which it is found but also the weight of the complete set, may be seen on a silver *pyxis* (Art Museum, St Louis, Missouri) (Mundell Mango 1986, p. 254). The weight indicated on that object implies the existence of a second similar small box, into which the *pyxis* with the consecrated host was placed.

Shells in the spoon-shaped depressions in the bottom of the basin, and ivy around the central rosette, are symbols of immortality, entirely appropriate to the secular use of this object. Similar matching vessels, as can be seen from a plate in the Dumbarton Oaks collection in Washington, bearing a representation of the Eucharist, were also used for liturgical purposes (Ross 1962, pp. 12–15, pls XI–XIII).

Ewer

Constantinople, 586–602

Silver, gilding, repoussé work, engraving, solder; height

28 cm; diameter of the base 9.6 cm

State Hermitage Museum inv. no. ω 826

Faceted ewer with separately moulded handle soldered to the neck and body. The handle is decorated with a panther's head, and the rim with a pair of dolphins. The ewer is part of a handwashing set. Dolphins, theatre masks and panthers were traditional images in antiquity, linked to the Dionysiac mysteries (Ettinghausen 1972, pp. 3–10, pls VIII–X, nos 27–37). This kind of mounting is common on luxury washing sets, intended as gifts to Bulgar rulers in alliance with Byzantium. The ruler concerned may have been Khan Organa in the first Turkic khanate, who acted as regent for his young nephew, Khan Kuvrat, and who visited Constantinople in 619, where he was honoured with the title of Byzantine governor and presented with many valuable gifts (Zalesskaya 1997/1, p. 42). VNZ EXHIBITION HISTORY Leningrad, Hermitage 1975–76, nos 139, 140, 141, 143; Moscow 1976, nos 139, 140, 141, 143; Berlin 1978, nos 10, 11, 15; Sofia 1989, nos 74, 75, 76, 77; Eisenstadt 1996, nos 20, 21; Kazan 1997, nos 27, 28, 29, 30

BIBLIOGRAPHY Beneshevich 1913, pp. 101–2, 104–5, figs 1–4; Bobrinsky 1914, pp. 2, 3, fig. 2a, b, pls III, VII; Fedorovsky 1927, fig. 58; Matzulewich 1929, p. 6, 7, 80–83, 82–85, figs 15–17, pls 17, 18; Dodd 1961, pp. 118–21; 208–9, pls 30, 31, 73; Bank 1985, pp. 281, 282, pls 62–65, 69; Zalesskaya 1997/1, pp. 113–16; Zalesskaya 1997/2, p. 8, fig. 5



B-6

B6

Plate with angels flanking cross

Syria, 6th century

Silver, gilding, repoussé work, engraving; diameter 18.6 cm

PROVENANCE bequeathed by Count Sergei G. Stroganov in 1911; discovered in 1867 in Berezovo (Western Siberia); purchased in 1868 by Moscow merchant Kornilov; subsequently purchased for 125 roubles by Moscow merchant and collector Nikolai A. Sirotin, from whom it was acquired for Count Stroganov's collection in Rome in 1878

State Hermitage Museum inv. no. ω 209

The plate shows two angels flanking a cross placed on a symbolically portrayed Golgotha. Beneath ground level, a conventional representation of the four rivers of Heaven. The plate has no control stamps. The composition – a cross on a sphere, standing on a rock from which flow the four rivers of Heaven, flanked by two angels with staves, their hands raised in a gesture of adoration – is known as The Glorification of the Cross or The Adoration of the Cross. The cross depicted in this composition is a reproduction of another, monumental cross made from precious materials once located in a place specially set aside for it in the Temple of Jerusalem, known as The Angels Triumphant. As early as the reign of the emperor Constantine the representation of this cross symbolized the recognition of Christianity as the dominant religion. The iconography of this composition took shape no earlier than the sixth century (Kondakov

1904, p. 286), although its individual components – a *crux gemmata* (cross set with gems or stones) on Golgotha, on a sphere or simply on steps, and also the four rivers of Heaven – were already known in earlier times. A similar composition – a Golgotha cross and the rivers of Heaven – was engraved on a sixth-century paten discovered near Balanea.

The Syrian provenance of this work can be determined from the dedicatory inscription referring to the settlement of Phela, which was in Syrian territory (Zalesskaya 1977, p. 222). Judging from the stylistic features of the plate with angels, it, too, was produced in Syria, as has been demonstrated by Kondakov (Tolstoy and Kondakov 1891, p. 194). However, this object is not typical of Syrian items from the Byzantine period, such as, for example, pieces stylistically and iconographically linked to a group of chalices from Attarouthi with representations of saints. While these items show some stylistic faithfulness to the Hellenistic model, they exhibit a distinctive treatment in the facial features, hair, haloes and outlines of the figures depicted, using deep grooves which produce a fairly powerful chiaroscuro effect. The combination of lighter, raised surfaces and these pronounced furrows imparts a boldness and expressiveness to the representations.

While the Hermitage plate is also executed in a harsh, expressive style, this differs in degree and nature from that observed on the Attarouthi chalices. Especially striking are the many Sasanian traits displayed in the peculiar facial types and the treatment of the drapery. On this basis Smirnov and Pokrovsky concluded that the plate, though Syrian, was produced not in Byzantium but within the Sasanian Empire by Syrian Christians (Khvolson, Pokrovsky and Smirnov 1899, p. 8), which is confirmed by iconographic analysis. Although the theme of the Adoration of the Cross was popular in Byzantium (*East Christian Art*, 1990, p. 23, no. 6), it is one of the few Christian subjects, together with the Sacrifice of Abraham and Daniel in the Lion's Den, that were popular with the Syrian Nestorians (Borisov and Lukonin 1963, pp. 154–58, 183–89). The latter displayed a preference for subjects connected to the cult of the Cross, and for various parallels of the Crucifixion (Dauvillier 1956, pp. 297–304). The Adoration of the Cross, which enjoyed a long-lived popularity in Nestorian circles, from the fifth or sixth century (cf. Sasanian engraved stones) to the fourteenth, is just such a subject (Kokovtsov 1907, pp. 427–28).

In iconographical and stylistic terms this plate would appear to belong with the objects produced by Syrian Nestorians. Since it displays attributes that could only have appeared in Syrian regions on the frontier with Sasanian Iran, it was most probably produced by Syrian craftsmen in Mesopotamia. VNZ

EXHIBITION HISTORY Grottaferrata 1906; Leningrad, Hermitage 1975–76, no. 154; Moscow 1976, no. 154; Berlin 1978–79, no. 13; Zürich 1993, no. 158; Kaliningrad 1992;



B-7a,b

Yekaterinburg 1995, no. 265; St Petersburg, Hermitage 1996, no. 25; St Petersburg, Hermitage, Menshikov Palace 1998, no. 257

BIBLIOGRAPHY Munoz 1906, pp. 149–52; Smirnov 1909, fig. XV; Zalesskaya 1982/1, pp. 109–11

B7

Two plates with cross in medallion

a) Plate

Byzantium (Constantinople), 602–10

Silver, repoussé work, niello; diameter 45 cm

PROVENANCE found in 1907 in Klimovo, Perm province; acquired in 1908

State Hermitage Museum inv. no. ω 192

In the centre of the plate is a niello-inlaid cross within a scroll border. On the underside are five

control stamps of the reign of the emperor Phokas. Silver plates similar in design – a cross framed by a garland of ivy, vine leaves or stylized plant tendrils – have been found at Izmir, at Kyrenia in Cyprus, and at Mytilene on Lesbos; these can be dated by their stamps to the period between the reigns of Tiberius (578–82) and Constans II (641–51). Vessels of this kind, with small crosses in medallions, are structurally distinct from the conventional type of paten (Dodd 1961, nos 25, 29, 98), but may be compared with red-glazed dishes bearing stamped crosses in the centre (Hayes 1972, pl. XVIII, fig. b; pl. XXX, fig. b; pl. XXI, fig. 4, pp. 228–29, 281; figs 54–56, pp. 78–79). Since it is now accepted that the latter were produced for secular use, there are grounds for assuming the same is true of silver dishes of the type described (Engemann 1972, pp. 154–75). As evidenced by literary sources, vessels of this kind may have been used for the presentation of gifts (Ainalov 1908, pp. 290–307), and images of these are to be seen in a miniature



in the Late Roman *Notitia Dignitatum* (Overbeck 1973, 8. 57).

b) Plate

Byzantium (Constantinople), 613–29/30

Silver, repoussé work, niello; diameter 27 cm

PROVENANCE found in Kalganovka (near Solikamsk), Perm province, in 1879; acquired in 1925 from collection of Count Sergei G. Stroganov

State Hermitage Museum inv. no. ω 283

In the centre of the plate is a cross within a circular border; the rim is of a ribbed bolster type, and the well of the plate bears an articulated pattern of spoon shapes. On the underside is a control stamp of the reign of the emperor Heraclius. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, nos 145a, 146a; Moscow 1976, nos 145a, 146a; Moscow 1988, no. 219

BIBLIOGRAPHY Maculevic 1932, p. 293, nos 2, 5, pl. XLV, 1, 4; Dodd 1961, pp. 132–33, 172–73

B8

Two plates with cross in medallion

a) Plate

Byzantium (Constantinople), 613–29/30

Silver, repoussé work, niello; diameter 26 cm

PROVENANCE found in Sludka, Perm province, in 1878; acquired in 1925 from collection of Count Sergei G. Stroganov

State Hermitage Museum inv. no. ω 281

In the centre of the plate is a cross within a circular border; on the underside is a control stamp of the reign of emperor Heraclius.

b) Plate

Byzantium (Constantinople), 641–51

Silver, repoussé work, niello; diameter 14.2 cm

PROVENANCE found in 1927, together with Sasanid objects, near Turusheva, in Biser district of Omutninsky region, Vyatka province, on border with Komi-Permyatsky region (Orbeli and Trever 1935, nos 6, 12, 55); acquired in 1930

State Hermitage Museum inv. no. ω 390

In the centre of the plate is a cross within a circular border. On the underside are five stamps from the reign of emperor Constans II and weights inscribed in Greek: λιτρας ε ουγκιας Β γραμματα ι



(half *litra*, 2 ounces, 10 grammes). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, nos 146b, 148; Moscow 1976, nos 146b, 148; Yekaterinburg 1995, no. 264

BIBLIOGRAPHY Maculevic 1932, p. 293, no. 1, p. 294, pl. XLIV; Matsulevich 1940, p. 143, pl. II, 1, 3; Dodd 1961, pp. 198–99, 216–17, pls 68, 76

B9

Plate with cross in medallion

Eastern Mediterranean, 7th century

Silver, repoussé work, niello; diameter 53 cm

PROVENANCE found in 1907, together with Byzantine and Sasanid objects, part of hoard in Klimovo, Solikamsk district, Perm province

State Hermitage Museum inv. no. ω 193

In the centre of the plate is a cross within a circular border of palm leaves. On the underside are control stamps of a non-standard type, but the form of the monograms is characteristic of the seventh century. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 145b; Moscow 1976, no. 145b

BIBLIOGRAPHY Bank 1985, p. 285, no. 80



B-10a



B10

Two plates with rosette in medallion

a) Plate

Byzantium (Constantinople), 527–65

Silver, engraving; diameter 19.8 cm, diameter of foot-ring 8.7 cm

PROVENANCE found in 1916, in Ust-Kishert, in Kungur district of Urals region

State Hermitage Museum inv. no. ω 351

The rim of the circular plate has been folded over, bolster-fashion, and there is a foot-ring. Within the concentric circles of the border, there is a twelve-petalled, star-shaped rosette, enclosing another whirlwind-shaped rosette. On the underside are five control stamps of the reign of Justinian.

b) Plate

Byzantium (Constantinople), 629/30–41

Silver, repoussé work, engraving; diameter 27.5 cm

PROVENANCE found in 1927, together with Sasanid objects, near Turusheva, in Biser district of Omutninsky district, Vyatka province, on border with Komi-Permyatsky district (Orbeli and Trever 1935, nos 6, 12, 55)

State Hermitage Museum inv. no. ω 389

In the centre of the plate is an eight-petalled rosette composed of four rounded and four pointed leaves, enclosed within a circle, from which radiates a relief pattern of rays. On the underside are control stamps of the reign of emperor Heraclius. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, nos 147, 150; Moscow, 1976, nos 147, 150; Berlin, 1978, no. 8

BIBLIOGRAPHY Matzulewich 1929, pp. 76, 113–14, pl. 29; Matzulewich 1940, p. 140, fig. 3, pl. 1; Dodd 1961, pp. 82–83, 206, pls 15, 72; Bank 1985, pp. 282, 284, pls 71, 80

B11

Plate with rosette

Byzantium (Constantinople), 651–68

Silver, repoussé work, engraving; diameter 28 cm

PROVENANCE found in 1953 in Martynova, in Kirov district of Perm province; acquired in 1968

State Hermitage Museum inv. no. ω 1218

In the centre is a rosette; the rim is scalloped. On the underside are control stamps of the reign of emperor Constans II. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 149; Moscow 1976, no. 149

BIBLIOGRAPHY Leschenko 1970, pp. 49–51; Bank 1985, p. 284, no. 79

B12

Cameo with Annunciation

Eastern Mediterranean, 6th century, setting, late 18th century

Sardonyx, gold; 6.1 × 4.6 cm

PROVENANCE from collection of duc d'Orléans, acquired by Catherine the Great in 1787



B-12

State Hermitage Museum inv. no. ω 355

An oval cameo showing The Annunciation: the Virgin and the Archangel Gabriel are represented full length, facing each other in profile. The Virgin holds a strand of wool in her left hand, the wool dropping down into a basket; behind her stands a tall armchair. There are similar cameos in a number of museum collections (Paris 1992, pp. 89–90,

nos 40–41). This cameo has been tentatively linked with the name of Anna Comnena (Wentzel 1968, pp. 1, 8, fig. 3). However, the iconographic character of the Annunciation scene, and indeed the representation of figures, suggest a pre-Iconoclastic date. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 194; Moscow 1976, no. 194; Zürich 1993, no. 132

BIBLIOGRAPHY Bank 1985, p. 289, no. 108

B13

Jewellery from Mersin, Turkey

PROVENANCE acquired in 1893; part of a treasure found in 1889 near Mersin (ancient Zephyrium) in Turkey

a) Earrings

Eastern Mediterranean, end 6th century

Gold, openwork, engraving; height (length) 3.1 cm; width 3.9 cm

State Hermitage Museum inv. no. ω 96 a–b

A pair of flat, crescent-shaped earrings with five beads projecting from the lower edges. Two peacocks flanking a vase are depicted on the openwork crescents. This type of earring was widespread in different parts of the Byzantine Empire (New York 1979, pp. 315–16, no. 290; *The Anatolian Civilizations* 1983, p. 196, no. 107; Postnikova-Loseva, Platonova, Ulianova, Smorodnova 1985, no. 10; *L'arte albanese* 1985, no. 395, pl. VI, p. 103; *Byzantium at Princeton* 1986, p. 35, no. 47, p. 38, no. 55; Yeroulanou 1988, fig. 6; London 1988, p. 59, nos 47, 55; Paris 1992, p. 129, nos 80–81; London 1994, p. 97, nos 101–03). Earrings of this kind, which were produced using highly sophisticated techniques, could have been made either in Constantinople or in one of the other artistic centres.

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 161c; Moscow 1976, no. 161c

BIBLIOGRAPHY Bank 1985, p. 287, no. 97; Winkelman and Gomolka-Fuchs, 1987, p. 150, pl. 105

b) Necklace with cross and other pendants

Byzantium (Constantinople), 6th century

Gold, openwork, engraving; length of chain 27 cm; cross 5.7 × 3.9 cm

State Hermitage Museum inv. no. ω 105, 106

Openwork pendants with beading at the edges are held on a chain formed by plated rings. Two pendants are circular and have foliate ornament in the centre. One pendant is leaf-shaped with similar ornament. Also attached to the chain is a cylinder similar in construction to the holders that were widely used in late antiquity to contain amulets in the form of rolled texts of spells (Ross 1965, p. 28, pl. XXV, no. 27, p. 137, pl. XCVII, no. 179k; Heyerdahl-Larsen 1982, pp. 93–104).

B-13a



B-13b



The cross with hollow encircled palmettes has four flaring arms. In the centre is a cross-shaped recess. The back surface is smooth. Crosses of this shape that differ only in the type of decoration of the medallions at the end of the arms (palmettes of different shapes, quatrefoils, whirlwind rosettes) are well known. They are found in the collection of the Metropolitan Museum in New York (New York 1979, p. 311, no. 285), in the Walters Gallery in Baltimore (New York 1979, p. 298, fig. 36), at Dumbarton Oaks (Ross 1965, pp. 10–11, pl. XII, no. 6 (b, c, d); pp. 21–22, pl. XXIII, no. 15), in seventh-century burials in Mycenae (Schulze 1984, pp. 325–35, pl. 4), in the British Museum (found in Kerch) (Brown 1984, pp. 10–11, pls 9–10), in the Kiev Museum of Historical Treasures (found at the Kelegian settlements and dated to the seventh century; *Muzey istoricheskikh dragotsennostey* 1984, pl. 3).

Similar jewellery has been discussed elsewhere (Guarducci 1983, pp. 74–75, fig. 2; Brouskari 1985, p. 144, no. 234; Athens 1985, p. 182, fig. 13; Elbern 1986, p. 67; Garbsch Kos 1988, pp. 27,

B-13c



36–39, nos 2–3, pl. 13; Yeroulanou 1988, fig. 13, Busche 1988, pl. CIV, nos 1, 3; London 1994, p. 96, no. 100).

In the sixth century this type of jewellery became popular among Byzantine federates who received the necklaces from the Empire as diplomatic gifts. When the historian Menander wrote of the ‘cords decorated with gold’ that ‘were sent to the Avars’, he was describing necklaces composed of coins, bracteates, differently shaped medallions and mounted stones. According to descriptions of the ceremonies that took place at the Byzantine court of Constantine Porphyrogenitus, a cross on a chain would indicate the title of the person wearing it and served as an honorary symbol. Such a cross could have been presented to a barbarian leader who had adopted Christianity or to an allied pagan (Zalesskaya 1997/2, p. 9).

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 161b; Moscow 1976, no. 161b

BIBLIOGRAPHY Bank 1985, p. 287, no. 99; Zalesskaya 1997/2, p. 9, fig. 8; Durand 1999, pp. 52–53

c) Necklace with medallion

Byzantium (Constantinople), 6th century

Gold, stamping, engraving; length of chain 46 cm, diameter of medallion 7.9 cm

State Hermitage Museum inv. no. ω 107, 108

The necklace consists of twenty circular stamped plaques depicting the busts of two emperors at either side of the cross with a Greek inscription underneath, YΓΙΑ, meaning ‘health’. That might imply that such a necklace was used as a phylactery (amulet). The clasp is made as a smooth disc with

two loops. Below is a biconical hollow tube with a hoop which holds the pendant, a stamped medallion somewhat similar to the medallion from the Cleveland Museum (*Handbook* 1970, p. 38). Emperor Constantine I is shown being crowned by two allegorical figures representing the sun and moon. At their feet are birds drinking from a vase. A foliate scroll and scenes of animals chasing each other decorate the edge of the medallion. The hunting scenes that surround the images in the centre of the medallion emphasize the protective nature of this piece of jewellery, making it an amulet (Zalesskaya 1986, pp.135–40). It is possible that this piece of jewellery, which was found in Asia Minor, was produced in the capital (London 1979, p. 74).

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 161a; Moscow 1976, no. 161a
BIBLIOGRAPHY Grabar 1968, pp. 195–211, pls 24–26; Bank 1985, p. 286, no. 95; Zalesskaya and Piatnitsky 1993, pp. 251–56, fig. 372; Zalesskaya, 1997/2, pp. 9, 14–15, fig. 14

d) Cross

Byzantium (Constantinople), 6th century
Gold; 5 × 3 cm
State Hermitage Museum inv. no. ω 95

A four-armed cross with a loop and a conical bezel at its centre to hold a precious stone. The arms of the cross, which are hexagonal in section, have a decorative circle at the centre on the reverse, masking the point where they are soldered together. To the similar crosses listed in Alice V. Bank's catalogue may be added some more recent acquisitions (*Byzantium* 1988, p. 59, nos 49–50).
EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 161h; Moscow 1976, no. 161h
BIBLIOGRAPHY Bank 1985, p. 288, no. 104

e) Necklace with cross and other pendants

Byzantium (Constantinople), 6th century
Gold, chalcedony, stamping, granulation, paste; length of chain 33 cm; cross 4.9 × 3.8 cm
State Hermitage Museum inv. no. ω 104

The necklace is composed of small interlocking rings, and has a cross and five other pendants, one of which is pear-shaped and decorated with a chalcedony mount; another is oval and stamped with the figure of an archangel bearing a cross and orb. The remaining pendants are in the form of small tubes filled with paste. The clasp, which consists of two medallions, depicting an archangel with a cross and the Latin letters CONOB – in imitation of the mark of the Imperial mint at Constantinople – has a small hook on one disc and a loop on the other. The cross, which is attached to the necklace as a pendant, is made up of small hollow tubes, narrowing towards the centre and capped at the ends with small cones which are decorated with granulation. There is also a mount for a precious stone in the centre. Similar types of



B-13d



B-13e



B-13f

necklaces and crosses are generally assigned to the sixth century (Rusu 1983–84, p. 74, fig. 6; Brouskari 1985, p. 144; *Byzantium at Princeton* 1986, p. 91, nos 87–88; *Byzantium* 1988, p. 36, no. 49).

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 161d; Moscow 1976, no. 161d

BIBLIOGRAPHY Bank 1985, p. 287, pl. 98; Zalesskaya 1997/2, p. 9, fig. 9

f) Ring with scene of marriage blessing

Eastern Mediterranean, end 6th century
Gold, engraving, filigree; diameter 2.1 cm
State Hermitage Museum inv. no. ω 97

The ring has a flat hoop decorated with filigree and beading at the edges. The bezel is attached to a six-petalled cone-shaped projection and has an engraved scene of Christ blessing a bride and groom. Below there are traces of a Greek inscription which probably reads 'Consent'. Rings of this kind were widely used in Byzantium as betrothal rings, and many examples are known to exist (Vikan 1982, p. 43, fig. 35 a–b; Vikan and Nesbitt 1980, p. 19, fig. 38; Rusu 1983–84, p. 67, fig. 1; *Byzantium at Princeton* 1986, p. 34, no. 39; Vikan 1987, pp. 32–43; *Byzantium* 1988, p. 58, no. 40; Paris 1992, p. 132, no. 87; London 1994, pp. 98–99). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 161f; Moscow 1976, no. 161f; Moscow 1988, no. 218

BIBLIOGRAPHY Bank 1961, pp. 31–35; Bank 1985, p. 288, pl. 103

B14

Earrings

Eastern Mediterranean, 6th century
PROVENANCE from collection of Alexander Nelidov, Russian ambassador to Constantinople: Z 432 from Beirut; Z 433 from Syria

a) Gold, almandine, amethyst

diameter of hoop 1.5 cm, length 5 cm
State Hermitage Museum inv. no. Z 432

b) Gold, pearls, sapphire, glass paste

diameter of hoop 2.2 cm, length 4.7 cm
State Hermitage Museum inv. no. Z 433

Two earrings of similar design: a gold hoop with three loops from which are strung gems and rings with double rows of false grain. This type of earring was very fashionable in the sixth century. Its design is similar to that of the so-called *prependula*, pendants worn by Byzantine empresses and members of the nobility. Similar earrings were also found in Greece (on the islands of Crete and Chios) and in Cyprus (Coche de la Ferté 1957, pp. 13–14; Ross 1959, pp. 229–39, figs 1–9, 11–13; *L'art byzantin* 1964, p. 372, no. 41; Ross 1965, p. 68,



no. 88; *Splendeur de Byzance* 1982, p. 199, no. J.4; Yeroulanou 1988, fig. 7; Paris 1992, p. 130, no. 83). It is possible that each pair of earrings originally formed part of a set with a necklace (Brown 1984, p. 3). At a later period the earrings could have been attached to icons as votives. VNZ
 EXHIBITION HISTORY not previously exhibited
 BIBLIOGRAPHY Pollak 1903, pp. 102–3, pl. XII, nos 298–99

B15
 Two buckles with crosses

a) Buckle
 Byzantium or Bosphoros, 6th century
 Silver, casting; length 4.1 cm
 PROVENANCE excavated at burial 52, Bosphoros necropolis by V.V. Shkorpila 1906; transferred to Hermitage in 1932
 State Hermitage Museum inv. no. 1820/909

Buckle with oblong fixed loop and cruciform plate.

b) Buckle
 PROVENANCE Suuk-Su burial ground near Gurzuff in Crimea; found in 1903; acquired by Hermitage from Imperial Archaeological Commission in 1906
 State Hermitage Museum inv. no. 1920/2

A heavy silver buckle with an oval loop and an ornamented plate terminating in a large animal head. Along the edges of the panel are sketchy depictions of two crouching animals. The buckle's surface is decorated with raised scrolls (a debased variation of an ancient plant ornament), two masks, one bearded, and twelve settings for glass inlays. At the centre is an equal-armed cross made from soldered gold settings inlaid with light green glass. The sides of the loop and the tongue all terminate in heads of beasts.
 This type of buckle was known to have been used in south-west Crimea and was part of the decoration of a waist-band of a woman's dress. It is



B-15a,b



B-16

an example of eclectic art, resembling the fifth- and sixth-century north Germanic animal style, which is reflected in the zoomorphic themes in the decorated panel, although these are sometimes highly stylized. Elements of ancient Gothic decoration and the motifs of the Gepid culture of the Danube basin of the sixth and seventh centuries are also evident. The decoration on the buckle also includes symbols of Christianity. The origin of the masks is not clear as no close parallels are known.
 Despite the distinct presence of eclectic traditions in its composition, this buckle, along with other similar finds in the Crimea, is attributed to the work of a local seventh-century craftsman. This is confirmed by a number of specific features that are characteristic of Crimean antiquities, in particular a long retaining plate for the buckle, zoomorphic decoration at the tip of the tongue and the sides of the belt-loop and the presence of two mounts with inlays on the front of the buckle

at either side of the recessed groove for the tongue, as well as other features. IPZ
 EXHIBITION HISTORY not previously exhibited
 BIBLIOGRAPHY Veimarn and Ambroz 1980, pp. 247–62

B16
 Two pendants

Byzantium, 6th century

a) Large pendant
 Gold; 6.4 cm × 4.5 cm
 PROVENANCE bought by V. N. Polyvanov in 1891 in village of Muravka (Simbirsk region); transferred to Hermitage in 1892 from Imperial Archaeological Commission
 State Hermitage Museum inv. no. 509/13

b) Small pendant
 Gold, glass; 3.8 × 3.0 cm
 PROVENANCE Kerch in Crimea; bought from S.P. Bogdanov in 1915; passed to Hermitage in 1926 from Academy of the History of Material Culture
 State Hermitage Museum inv. no. 1821/58

The pendants, in the form of a crescent, consist of two soldered halves, and are decorated with granulation and plates that form ornamental cells for inlays. The pendants are filled with a greyish substance that prevents them from becoming deformed.
 Jewellery of this type is scarce, and has only become known quite recently. It represents Byzantine craftsmanship of the period of the emperor Justinian I. A pair of pendants of the same period but larger in size were found together with a gold chain in an excavated burial chamber dating back to the sixth century near the village of Mikhailsfeld (presently known as Dzhigitinskoye) close to the town of Anapa in the Krasnodar region. IPZ



EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Tolstoy and Kondakov 1897, p. 142, fig. 202

B17

Two gold crosses

a) Cross

Byzantium or Bosphoros, 5th or 6th century
Gold, garnets; 3.8 cm × 1.9 cm
PROVENANCE Kerch, Crimea (exact location unknown)
State Hermitage Museum inv. no. 1823/34

The pendant is decorated with five garnet inlays in raised soldered mounts. On the reverse is an oblique herring-bone pattern similar to the design on the reverse sides of the medallions from the Mikhailsfeld chain (cat. B18). The same type of decoration can be found on the gold crosses of a sixth-century necklace in the Walters Art Gallery, Baltimore (Yeroulanou 1999, no. 53, fig. 254).

A new stage in the development of Bosphoros culture came with the spread of Christianity amongst the population. One of the earliest Christian monuments is a gravestone with the words 'Here lies Eutropios 601'. The number records the year of burial according to the Bosphoros calendar, corresponding to the year AD 301. Several other Christian gravestones dating back to the fourth century are known. Documents witness the existence of a Christian community headed by

a bishop in the first decades of the fourth century and, according to John Chrysostom, a Gothic episcopacy under the rule of the Patriarchate of Constantinople was established in the area at the end of the fourth or beginning of the fifth century.

The existence of Christianity in the Bosphoros is also confirmed by archaeological finds from the Bosphoros burial grounds. These are mostly everyday items dating back to antiquity and to the early Middle Ages bearing the symbol of Christianity – a cross. The items include buckles, glassware and pottery, lamps, *polykandela*, crosses of different types, and *pyxides* made out of bone with scenes taken from the Gospel. Two Christian catacombs which have the texts of Psalm 90 and prayers written on the walls date back to the fifth century.

It is possible that the present cross belonged to a member of the Christian community in the Crimea. It is highly likely that it was made in Byzantium, although there is a possibility that it was produced locally, copied from crosses that were brought into the area.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

b) Cross

Byzantium (?) or Bosphoros, 7th century
Gold, stamping; length: 4.8 cm
PROVENANCE from burial in village of Novo-Mikhailovskoe near Tuapse; found by landowner Beskrovny in 1905; passed to Hermitage by Imperial Archaeological Commission in 1907
State Hermitage Museum inv. no. 1924/4

The cross is hollow and its finials are stamped in the shape of buds or flowers. Similar types of engraved cross, but of a more sophisticated design, are known from finds in the Crimea (e.g. a cross dating back to the sixth or seventh century from the Berthier-Delagarde collection presently in the British Museum (London 1994, no. 100) and in other parts of the Byzantine Empire, as for example a sixth-century cross found in Mersin (part of the Hermitage collection, cat. 13b above). The quality of the stamping on the cross might indicate that it was produced locally. IPZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

B18

Chain with three pendants

Byzantium, 6th century
Gold, glass, casting, engraving; length of chain 66 cm
PROVENANCE grave near village of Mikhailsfeld (presently known as Dzhitinskoye) close to town of Anapa in Krasnodar region, found by local inhabitants in 1892; passed to Hermitage by Imperial Archaeological Commission in 1893
State Hermitage Museum inv. no. 2134/1



B-18



B-18

A gold chain with three medallions decorated on the front with glass mounts (the central one now missing) and on the back with engraved crosses, the symbol of Christianity. A gold *solidus* of the emperors Justin and Justinian I is inserted into the clasp of the chain, giving a definitive date of the year 528. The exact date of the coin allowed Alexander I. Semenov, a scientist researching early medieval artefacts, to propose the original suggestion that the Mikhailsfeld chain might have had some connection with the christening of Prince Grod of the Huns in 528 in Constantinople. Although this is an attractive suggestion, there is nothing to substantiate it. From the findings, which included a pair of temple pendants, a mirror and a fibula, it has been assumed that a woman was buried in the grave. It is, however, also possible that a man could have been buried there. As in the case of Prince Grod, this can only be a hypothesis. The Mikhailsfeld chain was made by a Byzantine craftsman in the time of the emperor Justinian and most probably was a gift from the Byzantine empire

to a male or female representative of the nobility of one of the barbarian tribes from the North Caucasus. At the time the empire needed their support. Byzantium experienced a period of constant war with Persia and with the barbarian tribes who lived in the steppes in the northern parts of the Black Sea coast. After the break-up of the union of the Hunnic tribes in the mid-fifth century the steppes of this area turned into a corridor for the tribes of Saragurs, Onogurs, Urogs, Savirs and Avars.

The Utrigurs and Kuntrigurs are first mentioned in the first half of the sixth century. They lived around the Sea of Azov and played an important role in the history of Byzantium, fighting either on the side of the Empire or against it. According to Mikhail Artamonov, 'the conversion of the barbarians to Christianity' was for Byzantium 'one of the links to the empire and was more of a political rather than a religious act'. Further, 'by bribing the tribal chiefs and giving them expensive presents and high titles, by sending out bishops and priests, Byzantium was expanding its sphere of influence and power.' That unstable period of history in the northern part of the Black Sea coastal area was characterized by constant movement of different tribes, and is scantily represented in terms of archaeological monuments. However, among the latter a number of richly endowed sites have been unearthed, to which the tomb discovered at the village of Mikhailsfeld, with its expensive ornament, a gift from Byzantium, clearly belongs. IPZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–1976, no. 159; Moscow 1976, no. 159; Eisenstadt 1996, no. 4.31
BIBLIOGRAPHY Kondakov 1896, pp. 193–95, figs. 105, 106; *Iskusstvo Vizantii* 1977, vol. 1, pp. 115–16; Bank 1985, pp. 93, 94; Hunnen and Awaren 1996, pp. 82, 83

B19
Clasp

Byzantium, late 7th – 1st quarter 8th century
Gold, sapphire, repoussé work; 7.2 × 7.2 cm
PROVENANCE ruined burial chamber, Romanovo village, Rostov region; a chance discovery by local residents in 1884; transferred to Hermitage from Imperial Archaeological Commission in 1888
State Hermitage Museum inv. no. 2158/1

This clasp was accidentally unearthed from a ruined burial chamber during construction work. Until recently, however, the objects discovered here were not treated as a single find, and references to them in the literature are scattered and uncoordinated. Moreover, finds from the Romanovo burial were housed in three different museums. The majority of the objects found their way to the State Historical Museum in Moscow; one clasp went to the Hermitage; some coins,



along with a fragment of decorated gold plate, to the Museum of the Don, while other pieces were scattered. The credit for reconstructing the Romanovo burial hoard belongs to the former Hermitage scholar Alexander I. Semenov.
The clasp illustrated is a unique example of the jeweller's art of the early Middle Ages. It consists of two square gold plaques, joined at the corner by a hinge. The upper surface of each of the plates is decorated with plant forms, peacocks and cockerels, with a sapphire mounted in the centre. Along the edge are two rows of small pounced dots, imitating granulation. Between these are soldered eight small loops, through which gold wire was threaded, for suspending pearls. The pearls have not been preserved on this example. However, several pearls remain on a matching clasp in the State Historical Museum. The Romanovo clasps, as unique productions, have no direct parallels, and Semyonov suggests that their prototypes should be sought in Avar antiquities, among objects of similar construction and purpose from the late seventh century. From an examination of the most closely related Avar finds, Semenov assigned the

manufacture of the Romanovo clasps to a date between the late seventh century and the first quarter of the eighth. This is reinforced by the presence in the find of Byzantine coins of the emperors Constantine IV (681–85) and Leontius II (695–98), and also by the nature of the ornament on the clasps and the fragments of gold plaques.
The decoration on the clasps from Romanovo also offers clues as to their origin. Ornamental motifs, including four-petalled rosettes, peacocks and cockerels clutching vine twigs, enclosed in an incomplete circle, and fringes of pearls, all appear in Byzantine jewellery of the sixth and seventh centuries. This gold ornament dates the Romanovo burial hoard to the late seventh century and the first quarter of the eighth, while the location of the find – the Lower Don – identifies the burial as belonging to the nomadic culture of the Khazar period. The clasps are representative of the upper nobility of the Khazar khanate. IPZ
EXHIBITION HISTORY Leningrad, Hermitage 1975–76; Moscow 1976
BIBLIOGRAPHY Semenov 1985, pp. 90–100 (with a survey of previous literature)

B20

Small pendant with Virgin and Child, and Christ

Byzantium (Constantinople?), 8th–9th century

Gold, repoussé work, painting on parchment (?), glass; diameter 2.5 cm

PROVENANCE discovered in 1909, in underground tomb on summit of Mount Mithridates in Kerch, Crimea; acquired in 1915 from Imperial Archaeological Commission

State Hermitage Museum inv. no. 1820/1004

A small round two-sided icon, in a heavy gold mount. On the obverse is a painting of the Virgin with the Child at her breast. The painting has been executed on parchment or some other greyish material. Unfortunately, it is not possible to dismantle the icon, so the painting can only be assessed through the glass that covers its surface.

The Virgin is represented half length, frontally; the face of the Child is visible at her breast. The images are heavily outlined in black, in a very schematic fashion. The reverse bears a representation of Christ, embossed on gold plate; it is enclosed within a border of dots, imitating granulation. The icon belongs to a rare category of Byzantine art, and exact parallels are unknown. A small gold icon with an enamelled miniature of a saint, similar in form, is on display in the Cairo Museum. Almost certainly icons of this type were worn on a chain, in similar fashion to small crosses and miniature *enkolpia* (pectoral reliquaries containing a sacred image). The Hermitage example is quite thick, leading to the hypothesis that holy relics may be concealed within. It is perhaps connected to the veneration of the Virgin, Christ, or of the True Cross. An image of the Virgin, holding the infant Christ at her breast, similar in iconographic terms but engraved, appears on a miniature (1.2 cm) gold medallion in the Dumbarton Oaks collection in Washington D.C. (Ross 1965, no. 104, pl. IV). This medallion, like the Hermitage piece, is reminiscent of Early Byzantine work, but the figurative style (for the Hermitage icon, this basically relates to the image of Christ on the reverse side) suggests the period from the eighth to ninth centuries. For typological parallels, mention should be made of two items: a gold *eulogia* (pilgrim token) bearing images of Christ and the Virgin on either side in the Kanellopoulos Museum at Athens, attributable to the Middle Byzantine period (Athens 1985, no. 195); and a gold miniature reliquary (height 4.3 cm) with two full-length figures of the Virgin and Child. The reliquary can be dated between the ninth and eleventh centuries, and was manufactured in Constantinople (*East Christian Art* 1987, no. 17). From the character of their embossed images, these two pieces, particularly the *enkolpion* at Athens, are comparable to the repoussé figure of Christ on the Hermitage icon. The cult of the

B-20



Virgin received a fresh impetus in Constantinople following the reintroduction of icon veneration in 843, clearly exhibited in the monumental mosaic of the Virgin in Hagia Sophia, and in the Church of the Dormition of the Virgin in Nicaea. On small sculptural objects, especially icons or pectoral reliquaries, among which can be included all the aforementioned pieces, images of the Virgin and Christ may have appeared well before 843. Their very miniaturization and use as icons, worn on the breast under clothing, suggests a date between the eighth and ninth centuries, when the controversy was still in progress, and there was an increasing drive to re-establish icon veneration. The Hermitage icon was most likely produced in the capital, although it exhibits certain eastern features (the crudely schematic character of the painting, and the representation of Christ). The rarity of objects of this kind, especially incorporating painted images, gives this piece added significance. The discovery in Kerch of this type of miniature gold icon is perhaps evidence that adherents of icon veneration settled in the Crimea to escape persecution by the Byzantine authorities. Also from Kerch is another miniature reliquary, with a figure of the Virgin on an ivory plate, set within a small gold icon. This may be dated to approximately the same period, and is preserved in the Russian Museum at St Petersburg (the piece has not yet been published). IPZ, YAP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

B21

Pyxis with scenes of Jonah

Eastern Mediterranean, 6th century

Ivory; height 7.8 cm; diameter 11.5 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky; formerly in S. Ambrogio, Milan State Hermitage Museum inv. no. ω 6

A round *pyxis*, with scenes from the biblical story of Jonah represented in high relief (Book of Jonah I:15, 4–6): Jonah cast into the Sea and Jonah in the Whale and under the Gourd Vine; figures of angels between the scenes. This is the only known *pyxis* to represent the story of the Prophet Jonah, who was seen by the Byzantines as a symbol of salvation and of the resurrection of Jesus Christ, corresponding to the liturgical function of the *pyxis* as the repository of the host (Taft 1995, p. 20). VNZ EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 185; Moscow 1976, no. 185

BIBLIOGRAPHY Bank 1985, p. 277, nos 41–42;

Winkelman and Gomolka-Fuchs 1987, p. 33, pl. 7

B22

Pyxis with Gospel scenes

Eastern Mediterranean, 6th century

Ivory, bronze; height (with lid) 9.5 cm; diameter 11.8 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky

State Hermitage Museum inv. no. ω 5

A round *pyxis*, with a hinged bronze lid, possibly of a later period, with representations of the Apostles Peter and Paul on either side of the cross in relief. The following scenes are shown carved on the body of the *pyxis*: The Samaritan Woman at the Well, The Healing of the Woman with the Issue of Blood, The Healing of the Blind Man, The Healing of the Paralytic, The Raising of Lazarus and The Healing of the Possessed Man. It is stylistically and



B-21



B-23



B-24



B24

Pyxis with scenes of Joseph

Eastern Mediterranean, 6th century

Ivory; height 7.7 cm; diameter 9.5 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky

State Hermitage Museum inv. no. ω 8

A round *pyxis*, with scenes in high relief from the biblical story of Joseph: The Feast with the Brothers and The Finding of the Cup in Benjamin's Sack. Both scenes are unique in their iconography, and do not conform directly to either the Old Testament (Genesis 43–44) or the non-canonical biblical legends, including the Life of Joseph, by the Christian author Pseudo-Ephraim (fifth to sixth century). The interrelationship between the characters in the feast scene and that with Benjamin is explained only in the homily 'De Joseph Patriarca' of St Ambrose and in the epistle of 444–45 by the Carthaginian bishop Quodvultdeus (Drake Boehm 1987, pp. 11–15). Both works are directed against the Pelagian heresy, the conflict concerning divine grace which divided Christians in the fifth century. According to the British theologian Pelagius, the receiving of grace depended solely on the will of the person leading a righteous life, but the Orthodox position affirmed the priority of divine will. Since Christian exegetes saw the Old Testament Joseph as the prototype of Jesus Christ, Benjamin as a precursor of the Apostle Paul (New York 1979, p. 406) and Joseph's Feast with his brothers as prefiguring the eucharist (Kakovkin 1980, p. 126), the appearance of a number of cups – on the table, in the hands of one of the brothers and a servant, in Benjamin's sack – could be interpreted as a multiple manifestation of God's grace (Drake Boehm 1987, p. 14).

From its stylistic features the *pyxis* is usually dated to the sixth century (Volbach 1976, p. 86, pl. 57, no. 191) and associated with the Eastern Mediterranean school in its widest sense, including Alexandria, Constantinople and Ravenna.

Wolfgang Volbach went as far as to locate the original of this piece in northern Italy (Volbach 1977, no. 61). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 183; Moscow 1976, no. 183

BIBLIOGRAPHY Bank 1985, p. 277, nos 39–40; Drake Boehm 1987, pp. 11–15

iconographically similar to the *pyxis* in the Musée de Cluny, Paris. Both objects are stylistically similar to the Murano diptych attributed by Wolfgang Volbach (Volbach 1976, no. 125) to the sixth-century Syro-Palestinian school. In view of the relief's distinctive features, such as its use of Late Antique motifs, Jannic Durand has suggested that both the Cluny and Hermitage *pyxides* may have been made at Constantinople, and that they should be dated to the first half of the sixth century (Paris 1992, p. 80). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 185; Moscow 1976, no. 185

BIBLIOGRAPHY New York 1979, p. 446, no. 405; Bank 1985, pp. 277–78, nos 43–46; Paris 1992, pp. 80–83

B23

Pyxis with scenes of The Three Hebrews of Babylon

Eastern Mediterranean, 6th century

Ivory; height (without lid) 9 cm; diameter 12.2 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky; formerly Kahn collection, Hanover

State Hermitage Museum inv. no. ω 7

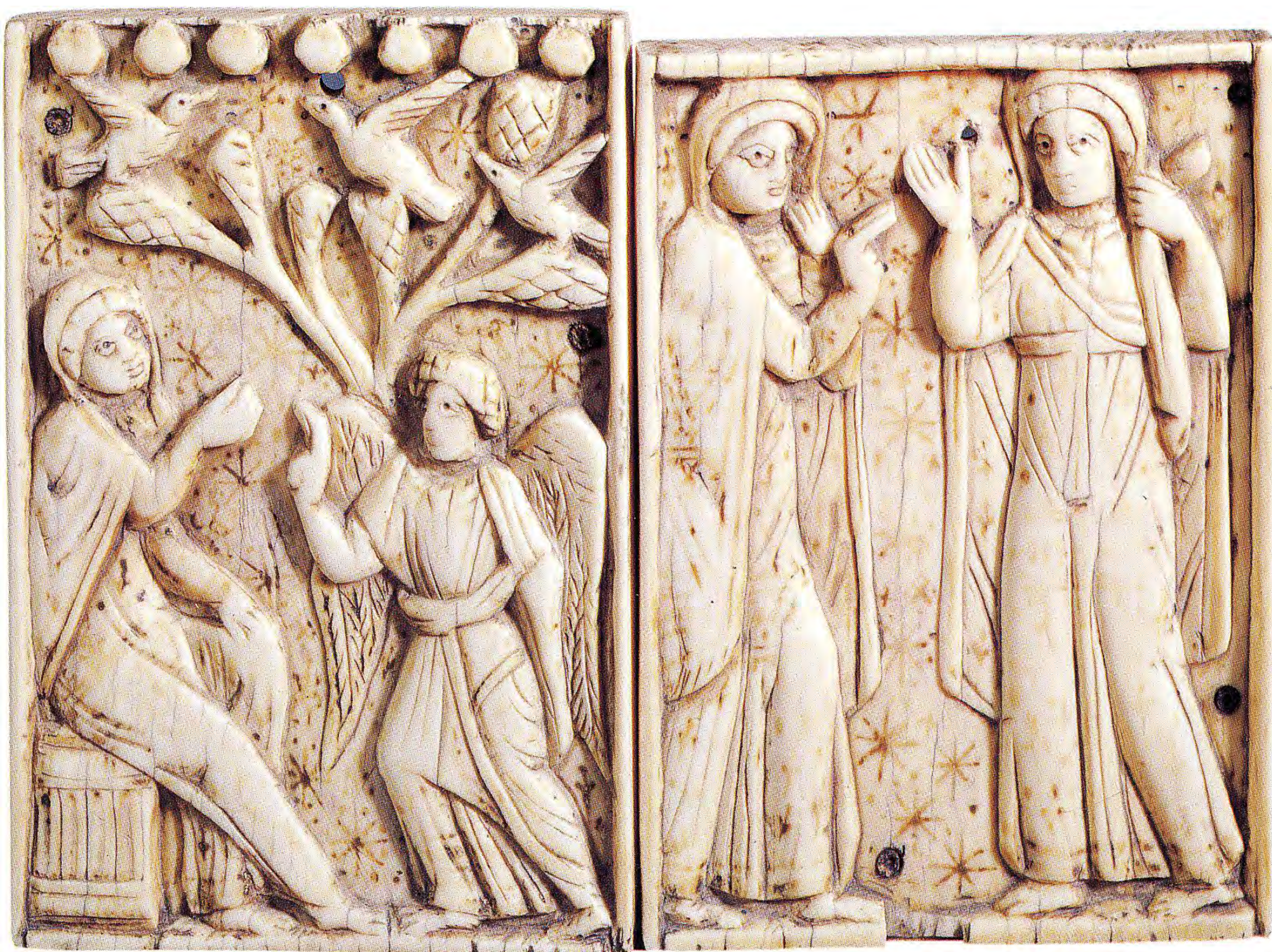
A round *pyxis*, with conical ivory lid and carved representations on the body: The Three Hebrews in the Fiery Furnace and The Three Hebrews before Nebuchadnezzar. These biblical scenes form a parallel to the New Testament baptism in its eschatological sense, when the person being baptized dies as a pagan but is resurrected to new

life as a Christian (Velmans 1969, pp. 29–43).

Under the square clasp is a four-armed cross in a laurel wreath. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 186; Moscow 1976, no. 186

BIBLIOGRAPHY Bank 1985, p. 278, nos 48–49



B25

Plaques from diptych with scenes of St Anne

Syria, 6th century

Ivory; height 10.3 cm; width 6.9 cm (dimensions of each panel)

PROVENANCE acquired in 1921 from collection of Mikhail P. Botkin

State Hermitage Museum inv. nos ω 300, 301

Panels of a five-part diptych leaf; one, with toothed ornamentation along the upper edge, shows The Annunciation to St Anne, and the other St Anne with a Female Servant. Thierry (Thierry 1978, pp. 185–88) noted that the previous interpretation of this scene as The Visitation was erroneous. The Annunciation to St Anne follows the text of the apocryphal Gospel of James, written in Syria in the second half of the second century (Hennecke 1963, pp. 375–76), and is the earliest iconographic representation of this scene known at the present time. There are traces of paint and gold stars on the background of the scenes. At one time the panels were joined to the diptych leaf in Murano (Volbach 1976, p. 89, nos 125–28). On the basis of stylistic features, Ainalov (1900, pp. 205–10) linked this diptych to the Syro-Palestinian school and dated it to the pre-Iconoclastic period. Because of the crudity of its carving and the use of double lines to emphasize the folds of drapery, Weitzmann (1970, p. 12) suggested that the diptych might have been produced in the seventh or even eighth century. VNZ

EXHIBITION HISTORY Edinburgh–London 1958, no. 11; Leningrad, Hermitage 1975–76, no. 191; Moscow 1976, no. 191

BIBLIOGRAPHY *Sobranie Botkina* 1911, pp. 44–45, pl. 55; Matzulewich 1923, pp. 43–47; Ainalov 1900, pp. 205–10; New York 1979, pp. 510–11, nos 456–60; Bank 1985, p. 277, nos 37–38

B26

Icon with Mother of God

Mediterranean (probably Italy), 6th century (?)

Wood (beech), mixed techniques, with elements of encaustic painting; 16 × 15.3 × 0.5 × 0.8 cm

INSCRIPTIONS above Virgin's shoulders, white monograms in red medallions MP ΘV (Mother of God)

PROVENANCE purchased in Italy by Nikolai

P. Likhachev; until 1913 in his collection, St Petersburg; from 1913 to 1931 in Russian Museum, St Petersburg; transferred in 1931

State Hermitage Museum inv. no. I–80

This bust-length representation of the Virgin is on a small thin board. She turns slightly to the viewer's left. She is dressed in a blue-green gown with a brown-edged neckband. A head-dress in the shape of a cap of the same colour with a transparent veil, and a purple *maphorion* (shawl) with red folds, covers the head and falls on to the shoulders and bosom, shrouding the figure; it is decorated with pearly-white stars on the head and shoulders. The contours of the Virgin's clothes are outlined by a bold black line. Around the head is a bright halo, decorated with white plant shoots with red dots (flowers or berries) at the tips. The halo is outlined by a double band – red on the outside, white on the inside. A similar variegated double contour of the halo can be seen in the early Christian icons of the sixth to eighth centuries in the Monastery of St Catherine at Mount Sinai (Weitzmann 1976, pls III–X). Mary's face protrudes three-dimensionally from the folds of the clothing, marked by large, wide-open eyes and an elegant straight nose. The colour is a warm, flesh-coloured tone, slightly reminiscent of the colour of faces on Byzantine enamels. The background is a rich red-brown. On the edge of the icon there is a double trimming (red and white), decorated on the inside edge with alternating pearly-white and red dots. The disposition of the monograms is unusual: not at the sides of the halo, but at shoulder level. A similar disposition around an image of the Virgin – albeit of stars, rather than monograms – can be seen on the seal of the priest Sisinnios of the second half of the sixth century or early seventh, in the Hermitage collection (Stepanova 1996, p. 44, pl. 1/1).

The icon is executed in a very distinctive style: the paint layer is very thin, and is laid directly on to the board, without priming. In the bright tones, even the texture of the wood is visible (a similar effect can be seen on the sixth-century encaustic icon of the Three Hebrews in the Fiery Furnace in the Monastery of St Catherine (Weitzmann 1976, pl. XXII, no. B31).

The icon is painted by brush, but with additional treatment using a solid implement, as was done on the Fayyum portraits and Early Christian encaustic and mixed tempera-and-wax painting (for the different methods of wax painting,

see Strelkov 1936, pp. 77–94).

The iconography of the Virgin turning slightly to the left would suggest that the icon was part of some scene, possibly of the Annunciation. There may have been a twin icon depicting the Archangel of the Annunciation. But Mary's pose may be due to the icon's early Christian date, before strict iconographic rules had been clearly elaborated. A similar representation of Mary turning slightly to the left is in the famous sixth-century encaustic icon of the Virgin and Child from the Sinai monastery now in Kiev (Weitzmann 1976, pl. III). The Virgin's high coiffure covered by a head-dress in the form of a cap and then draped with a veil is typical of the Roman period, and is quite common in portraits of Roman matrons – for example, the portrait of Dominitia, wife of Longinus (late first–early second century), the mid-second-century portrait of a Roman lady, and the female statue from Kerch of the mid- to late second century, all in the Hermitage collection (Voschinina 1974, nos 24, 44, 82). The style of the high head-dress hidden from view by the draping of a cloak, also links this Hermitage icon to an earlier relief depicting Septimius Severus and Julia Domna (c. 158–217), which is dated to 203–4. Scholars have noted in this relief the influence of eastern, more specifically Syrian, tradition and style, which may be explained by the fact that Julia Domna came from Emesa. It is interesting that her gown is decorated with straight lines of folds that come together at a single point – a device that can also be seen in the Hermitage icon (Bianchi Bandinelli 1970, pp. 70–71). In spite of the chronological gap the works cited above point to two stylistic sources for this icon of the Virgin: the East, more specifically Syria, and Italy, probably the Rome area. The blending of eastern and Roman traditions in Italy was typical, precisely, of the period from the sixth to the eighth centuries.

The icon was published by Nikolai Likhachev in 1911, along with a note that 'although it was acquired in Italy I believe it to be a neo-Greek work from outside Italy'. Likhachev had shrewdly detected the eastern influence in this work referred to above. However, since he did not have any material to compare it with, in particular the group of early icons from the Sinai collection, he did not make any suggestions about the date of the work. It seems to me that the icon should definitely be ascribed an early date (sixth century, or certainly no later than eighth century), as is indicated by the technique employed, the iconographic peculiarities and the stylistic parallels. The work undoubtedly requires further study, and its geographical origin needs to be more precisely defined. The above remarks should therefore be taken only as a basis for further discussion. YAP EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY Likhachev 1911, p. 206, fig. 443

B-26



B27

Fragmentary panel of hinged icon with Crucifixion and Female Saints

Mediterranean (possibly Italy), 8th or 12th century
Wood (oak), tempera; 49 × 12.2 × 0.9 cm

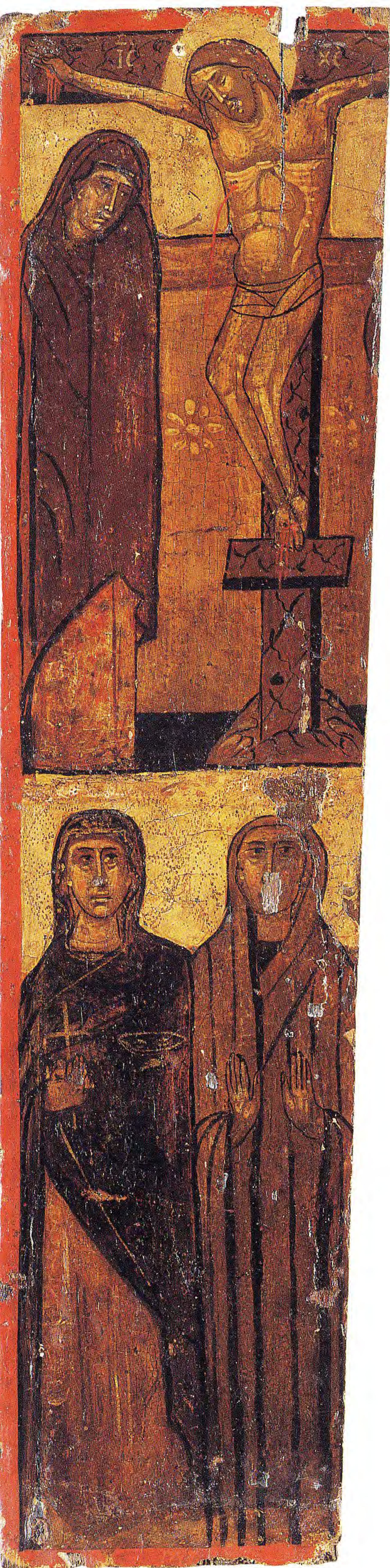
PROVENANCE from collection of Nikolai Likhachev, St Petersburg; from 1913 to 1930 in Russian Museum, St Petersburg; label fragments of Venetian dealer State Hermitage Museum inv. no. I-304

The icon is painted on a thin oak panel, a fragment of the right panel of a hinged diptych. The scenes are placed in two tiers: above, The Crucifixion; below, The Female Saints. Since the right section of the panel has been lost, all that remains of the Crucifixion scene are the cross with the crucified Christ and the Virgin; in the lower register, only two of the saints have survived. The gold background is laid on a gilding size; the haloes have been ornamented with a punch. The painting is laid on thinly, and executed in an expressionistic style. The light, watery, semi-transparent tones seem to run

into each other, the colours merging; the dark colours are dense and muted, and there are no vivid hues, except for the red border and gold background.

The artist has endeavoured to render the figures the same size, using patches of colour and a sweeping black line. He avoids almost entirely the use of painstaking, dry delineation, instead laying the watery tones one over another, allowing them to merge, and emphasizing the details with a gentle, sweeping line: there is even a sense of carelessness to his art. The simplicity and clarity of the design and the muted tones together indicate an early date for the icon's execution.

The scenes have a number of iconographic peculiarities. For example, in the Crucifixion Christ is not depicted frontally, but turns slightly to the viewer's left; His hands and, more especially, His legs are conveyed in harsh, angular lines. The small hillock of Golgotha contrasts with the monumental cross, the wide horizontal arm of which is particularly accentuated. The geometrically precise lines of the cross, and the figure of the crucified Christ, stand in contrast to the gentle, generalized bulk



of the figure of Mary wrapped in a thick purple *maphorion* (shawl), as if the artist is contrasting line with colour. Christ's legs are crossed and pierced by a single nail, a detail which appears in western objects of the twelfth century (Pokrovsky 1892, p. 359).

In the lower register are two female saints. One is St Lucy of Syracuse, identifiable from her characteristic attribute, the vessel she holds containing two eyes. Martyred in 304 under the emperor Diocletian, St Lucy was popular in Sicily and Italy; her feast day is 13 December. One of the earliest images of the saint is in the mosaics of S. Apollinare Nuovo in Ravenna (sixth century), where she is depicted in procession with the other holy women (Kaftal 1978, pp. 629–34).

Identification of the second martyr is hampered by the lack of any distinct attributes. She could be St Agatha, since the two saints were sometimes depicted together, but the choice of saints usually depended on the wishes of the patron.

A number of features indicate an Italian origin for this icon: the representation of St Lucy of Syracuse, certain iconographic details and the overall style and character of the painting. In Italian art of the late eighth century line acquires ever greater importance, a hieratic stiffness appears in the attitudes, the ascetic faces acquire an air of religious fanaticism; details appear that point to an intensification of religious piety, with a nuance of exaltation. Instead of appearing with a neutral

martyr's cross, the saints hold in their hands the attributes of their martyrdom, such as the vessel containing two eyes in the hands of St Lucy. The severe ascetic painting of this time is imbued with a protest against iconoclasm and has an overt touch of eastern religious fanaticism. The similarities between Italian and Eastern Christian wall-paintings, for example from Syria and Cappadocia, are quite perceptible. These stylistic traits of Italian painting from the late eighth century onwards, identified by Viktor Lazarev (Lazarev 1971/2, pp. 94–95), can be seen in the present icon, and provide us with the earliest limit for its date. At the same time details such as the single nail piercing Christ's legs push the dating forward to the Middle Byzantine period. It is not clear whether this is an archaic provincial work that has carried down through the centuries echoes of late eighth-century style, or a work created under the direct influence of the iconoclastic storms. Unfortunately, we have not had the opportunity to study the Italian works directly – essential for a definitive attribution of the Hermitage icon – and we should not venture to express any concrete views on the basis of photographs and printed material. What is certain is that this is one of a few works that reflect, whether directly or indirectly, the nature of the pictorial style of the age of Iconoclasm. YAP EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

B28

Textile with pheasant

Egypt or Syria, 8th century

Wool; tapestry: warp: light yellow, double

(S twist formed from two single threads of Z twist), thread

count 6–7 double threads per cm; weft: eight different

colours (threads of Z twist): crimson, dark brown, white,

dark violet, yellow, three shades of blue (pale blue, blue-

green, bright blue); thread count 40 threads per cm;

dimensions of the fragment 103 × 59 cm

PROVENANCE from excavations of M.M. Kovalevsky in

burial grounds at Khasaut (North Caucasus) in 1885;

transferred from Historical Museum, Moscow in 1925

State Hermitage Museum inv. no. Kz 6326

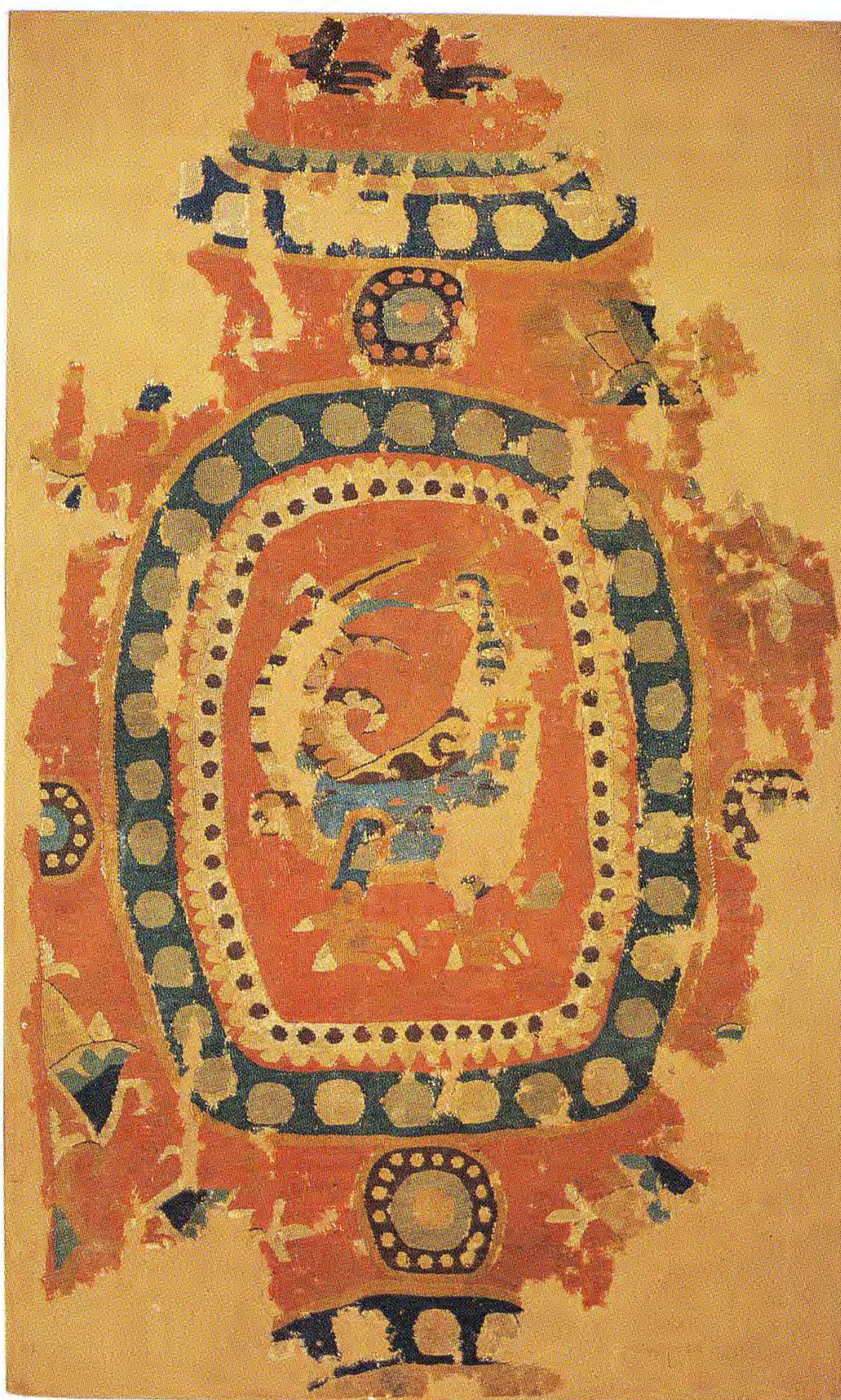
A multi-coloured figure of a pheasant turning its head towards its tail is depicted on a crimson background in a large medallion (vertical axis 56 cm), which is framed by a double border of pearls. The composition exactly copies the repeat pattern of a silk fabric made on a draw loom.

In the case of the present tapestry the repetition is only imitated, forming a typical silk-weaving composition of medallions linked by small discs, with palmettes between them.

The representation of the pheasant can be traced to Sasanian prototypes. This image was widespread in Sasanian art – most commonly with attributes giving it an auspicious nature (see the silk ‘with pheasant’, inv. no. Kz 6618). However, the pheasant on this textile has lost its auspicious attributes and is executed in a different, quasi-Byzantinizing style: the proportions are shortened and the feet exaggerated), although the Sasanian model is manifested overall in details such as the treatment of the bird’s plumage and in the palmettes of lotus leaves. The date of the textile, not later than the early eighth century, was determined by a fragment of silk fabric produced in Antinoe and dated not later than the mid-seventh century found in the same grave (Ierusalinskaya 1992, p. 28, no. 92). The textile with pheasant, on the evidence of similar finds in Moshchevaya Balka, was used as a lining.

The textile may have been produced in Egypt, a possibility indicated both by the weaving technique (the typical combination of S and Z twists of the threads) and by the wide distribution in Egyptian centres influenced by Byzantium of similar wool tapestry hangings (from Antinoë, Akhmim, Alexandria, Fustat and Nubian centres), including those which, like the Khasaut tapestry, imitate silk fabrics, often Byzantine ones, which in turn are derived from Sasanian prototypes.

However, the common cultural characteristics of Egypt and Syria, and finds of tapestries with similar colour ranges and dyes similar to this one in excavations of even earlier sites in Syria and Iraq (Palmyra, Dura-Europos, At-Tar) mean that other Eastern Mediterranean workshops cannot be excluded from consideration as possible centres



B-28

of production for this textile. On the other hand, this textile was found in a region traversed by a branch of the Silk Road. This route through the north-western Caucasus mountain passes linked Byzantium and the Eastern Mediterranean with the countries of Central Asia and the Far East (Ierusalinskaya 1967, pp. 59–78). The tapestry closest to the Khasaut piece is that in the Moore collection (Ackermann 1935, pp. 1–4). AAI EXHIBITION HISTORY Leningrad, Hermitage 1935, room 225, case XXIII; St Petersburg, Hermitage 1992, no. 55; Munich 1996–97, no. 71
BIBLIOGRAPHY Ierusalinskaya 1992, no. 55

B29

Reliquary in shape of sarcophagus

Eastern Mediterranean, 6th century

Marble; body 6 × 15.3 × 11 cm; lid 6.5 × 17 × 11 cm

PROVENANCE found in Chersones in 1891, near new monastery wall, to right of main street, within apse of small mausoleum temple, at ground level
State Hermitage Museum inv. no. × 15

This reliquary, in the form of a miniature sarcophagus, may be compared with discoveries in Syria, notably at Apamea, and in Asia Minor and Palestine (Baramki 1934, p. 116, pl. XL, fig. 2; Canivet 1978, pp. 153–62; Elbern 1984, pp. 81–92; Frankfurt-am-Main 1984, pp. 567–68, no. 169; Auction XXIII 1989, no. 413). Copies made locally in clay and limestone have been found in the Balkans (Ovcharov and Vaklinova 1978, pp. 57–60, figs 129–31). VNZ
EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 128; Moscow 1976, no. 128; Sevastopol 1988
BIBLIOGRAPHY *Otchety Arkheologicheskoy Komissii* 1891, p. 9, fig. 7a, b; Pokrovsky 1912, pp. 95–96, pl. XIV; New York 1979, p. 632



B-29



B-30

B30 Reliquary in shape of sarcophagus

Byzantium (Constantinople), c. 550
Silver, repoussé work, engraving; 11 × 13 × 8.9 cm
PROVENANCE found in 1897 in Chersones, beneath altar of temple with 'ark' shrine (*Otchety Arkheologicheskoy Komissii*, 1897, pp. 104, 213–14)
State Hermitage Museum inv. no. × 249

A reliquary in the form of a miniature sarcophagus decorated with circular repoussé medallions enclosing busts of, on one side, Christ, Sts Peter and Paul, and on the other, the Virgin and two archangels; on each end, the figure of a young

saint, presumably George and Demetrios or, less probably, Sergios and Bacchos (Bank 1985, p. 282); the healing saints Cosmas and Damian should also be considered (New York 1979, p. 633). The absence of any inscription, and the fact that the iconography of the younger saints was not fully developed in the Early Byzantine period, permits various interpretations. On the lid are four crosses; on the underside of the sarcophagus and inside the lid are four control stamps of the reign of emperor Justinian I. A stamp added by the *comes* (*sacrarum largitionum*) is similar to the stamp of the *comes* Theodore (577) (Effenberger 1978, p. 148). The decorative style is reminiscent of the Emesa vase and other pieces from the so-called Syro-Palestinian

school (Dodd 1973, pp. 8, 19, 46–48, figs 11–14, 39–44). The form and construction of the reliquary is similar to that of comparable objects found in the Balkans and Asia Minor (Buschhausen 1971, pp. 252–54). Reliquaries of this type belong to the category of objects sent out from the capital of the Byzantine Empire to the provincial churches, in this case to the metropolitan church of the Chersones eparchy, which subsequently became, in the ninth century, one of the major centres of the missionary activity of the Byzantine clergy. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 151; Moscow 1976, no. 151; Moscow 1988, no. 217
BIBLIOGRAPHY Pokrovsky 1912, pp. 94–95, pl. XIII; Belyaev 1926, pp. 115–31; Dodd 1961, pp. 86–87, no. 17; Guarducci 1983, p. 454, pl. X, no. 18; Zalesskaya 1982/2, pp. 132–33; Bank 1985, p. 283, no. 78.

B31 Lamp with Christ and Apostles

Syria, 6th century
Silver, embossing, engraving; height 8.8 cm, diameter 9.7 cm
PROVENANCE discovered in Chersones in 1904 during excavations inside monastery compound
State Hermitage Museum inv. no. × 255

A lamp with a convex body on a circular foot and a flaring concave upper section with vertical rim; it has three lugs with the remains of small chains. In the medallions are embossed representations of the young Christ and the Apostles Peter and Paul; between and above them are upright palmettes. There are no hallmarks. Its shape recalls the lamp from Hama (Walters Gallery, Baltimore; Mundell Mango 1986, pp. 102–63) and the lamp in the Abegg Collection in Berne (Dodd 1973, pp. 11–12, fig. 4, pp. 7–9, pls V–VI). The crude expressive nature of the representations on the Hermitage lamp, identical to the representations on the chalices of Syrian origin in the Cleveland Museum, puts both these objects into the same stylistic group, which has been provisionally named 'the group of chalices in the Walters Gallery'. In the light of the recent discovery of the Attarouthi chalices (Metropolitan Museum) (*Mirror of the Medieval World* 1999, pp. 37–38, no. 46), it would be more correct to call this group 'the group of chalices from Attarouthi'. According to the inscription on the chalice in the Walters Gallery, that example was made in central Syria (in Karopolis) and was one of a series of articles mass-produced for the needs of pilgrims (Zalesskaya 1977, pp. 223–26). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 152; Moscow 1976, no. 152; Sevastopol 1988
BIBLIOGRAPHY Effenberger 1978, pp. 162–63, fig. 83; Mundell Mango 1986, pp. 102–03, 156–57; Guarducci 1983, p. 454, pl. X, no. 18; Bank 1985, p. 284, no. 81; Zalesskaya 1997/2, p. 18, fig. 21



B-33
B-34

B32

Censer with Christ, the Virgin, Angels and Apostles

Byzantium (Alexandria?), 613–29

Silver, embossing, engraving, gilding; height 5.7 cm, diameter 9.1 cm

PROVENANCE acquired in 1899 from collection of Vladimir G. Bok

State Hermitage Museum inv. no. Ѡ 125

On the sides of the censer, beneath arches resting on columns in the form of palm leaves, are representations of Christ, the Virgin, two angels with staves, and the Apostles Peter and Paul. The style of the work, which differs from that of objects from Constantinople and the Syro-Palestinian school, its irregular hallmarks and the fact that the censer was found in Egypt would suggest that this item is of Alexandrian origin (Bank 1962, pp. 114–15). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 153; Moscow 1976, no. 153

BIBLIOGRAPHY Dodd 1961, pp. 204–5, pl. 71; Effenberger 1978, p. 168, fig. 90; Bank 1985, pp. 284–85, no. 82; *Byzantium* 1988, p. 53

Archaeological Commission

State Hermitage Museum inv. no. 1820/286

This type of small lampstand was popular in the last centuries of the classical era in the provinces of the Roman Empire. Its shape recalls that of earlier monumental works, preserving the three-part division – base, shaft, crown. Its ornamentation features the traditional motifs used to decorate Italic bronzes, but in an oversimplified, re-cast form. For example, on the base, between stylized animal paws, are triangular projections with spheres at their tips – a re-cast motif of an ivy leaf. A similar lampstand was discovered in Chersones. Some specimens come from Bulgaria, and scholars believe these were produced in the local workshops that sprang up in the late classical period in the Roman provinces of Moesia and Thrace. The Bulgarian finds are dated to the fourth century AD. Similar objects have also been discovered in Greece, Cyprus, Turkey and Egypt. The distinctive decoration of these objects indicates that they were made locally.

The bronze lamp with a cross-shaped handle, which crowns the lampstand, is similar to fifth- to sixth-century objects from the Eastern Mediterranean. However, a lampstand with a lamp which has a cross-shaped handle is depicted on the wall of a fourth-century Roman tomb in Silistra (Bulgaria).

The Kerch lampstand with lamp comes from a burial from the second half of the fifth to the first half of the sixth century. It is undoubtedly an imported article, although it is difficult to determine exactly where it was made. The lampstand may be of either Eastern Mediterranean or provincial Roman origin. In any event, it should be considered as a work of early medieval art, in whose shape and decoration the old classical

traditions can be traced and new elements connected to Christian symbolism perceived. IPZ
EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 169; Moscow 1976, no. 169
BIBLIOGRAPHY Matzulewich 1926, p. 44; Gertziger 1984, pp. 88, 99

B34

Bowl

Asia Minor, end 5th – 1st half 6th century

Clay pottery; diameter 20.5 cm; height 4.7 cm

PROVENANCE lined earth grave no. 19, Bosporos necropolis, Kerch; excavated by V.V. Shkorpil, 1904; transferred from Imperial Archaeological Commission in 1909

State Hermitage Museum inv. no. 1820/128

The bowl of red clay is covered with a coarse wine-coloured slip. In the centre of the bowl there is a stamp in the form of a cross with circles between its arms.

In the later Roman period clay pottery covered with low-quality red or orange slip was widespread throughout the Mediterranean, whence it was transported to the towns and settlements in the northern Black Sea area. Vessels of this kind have been found on the Bosporos, as well as at Chersones and Phanagoria. Among them is a distinctive group of bowls stamped with representations of animals or fish, as well as with various types of cross. In the case of the Bosporos bowl, its form and that of the cross permit a more precise dating to the second quarter of the sixth century. IPZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Zasetzkaya 1998, p. 428, fig. 9.2; pl. XII, I

B33

Lampstand with lamp

Eastern Mediterranean or the Roman provinces in the Balkans, 4th–6th century

Bronze, moulding, forging, embossing; height 27.2 cm; dimensions of lamp 13 × 7.5 cm

PROVENANCE excavated by V.V. Shkorpil, 1904, in vault 152, initial interment, Bosporos necropolis, Hospital Street, Kerch, Crimea; transferred in 1909 from Imperial



B-35b

B35 Two censers with Gospel scenes

a) Censer

From Syria, beginning 7th century

Lead-tin brass; lost-wax casting; height 9 cm; diameter of neck 11.2 cm, of foot 5.8 cm

PROVENANCE transferred in 1929 from Museum of the Society for the Encouragement of the Arts, which had acquired it by 1904; from 1938 to 1947 in Oriental Department of Hermitage, and from 1947 in Department of History of Western European Art
State Hermitage Museum inv. no. F3437

First published in the catalogue of the Society for Encouragement of the Arts, this vessel was defined there as 'Latin-Romanesque work of 12th–13th centuries'. In fact it belongs to a fairly widespread group – numbering around a hundred – of similar objects from the Eastern Christian world. The Hermitage holds six more examples of the type, of which one originating from Kerch is exhibited here. The majority of these objects, produced through the lost-wax technique, are attributed to Syria and Palestine.

The iconographic repertoire is in accord with Eastern Christian tradition, and very similar compositions are to be found both in frescos and miniatures of the fifth to seventh centuries, as also on objects of applied art, particularly pilgrim ampullae of the same period. Evidently from the end of the sixth century such censers were manufactured as souvenirs from the Holy Land and thereafter spread throughout the world.

They are all more or less similar in form and dimensions, but distinguished both by details of ornament and manner of execution, and also by the number of subjects depicted, though universally

representing scenes from the life of Christ. The present object shows one of the fullest Gospel cycles, consisting of nine scenes: The Annunciation, The Visitation, The Nativity, The Annunciation to the Shepherds, The Adoration of the Magi, The Baptism (previously this subject had not been identified), The Entry into Jerusalem, The Crucifixion and The Women at the Tomb. Some ten further examples with the same selection of subjects are known; one has twelve scenes. In all probability these depictions were linked to the locations that the pilgrims would visit, and in early examples – as with this censer – such a topographical connection would have been clearly expressed.

The compositional schemes of the Gospel frieze are almost everywhere identical: their prototypes are to be sought in Early Christian sarcophagi and miniatures. But in certain cases their clarity of meaning has already been lost and the figures are linked purely mechanically – as in the scene of the Annunciation to the Shepherds, where a fourth figure, from the scene of the Adoration, has been inserted. At the same time the use of such classical ornamentation as acanthus and laurel leaves, and also the squat form of the vessel and its low foot, do not permit the dating to be moved too far forward. For this reason one of the leading scholars in the field of this group of objects, Viktor Elbern, relates the examples depicting an expanded Gospel cycle to the first half of the seventh century (Elbern 1972/74, p. 456).

Lower down on the Hermitage censer is a further band in relief, consisting of sixteen medallions containing half-figures. These are so schematized that several different interpretations have been put forward. Wings can be made out on two of the figures, while there is something resembling a book on what is depicted between them, which makes it

seem probable that this group represents Christ and two angels, while the remaining thirteen figures depict the Virgin and the twelve Apostles. Such a frieze may also be found on several other censers, though the number of half-figures varies from thirteen to eighteen. At the same time on the Basle censer (Billod 1987, no. 1), where the main frieze also shows nine Gospel scenes, the images are so generalized that they could be taken as vegetal ornament in the form of buds. The treatment of the figures of the main frieze is a great deal more schematized, from which we may conclude that the Basle censer was made later, while the Hermitage one belongs among the very earliest objects in this group: that is, to the beginning of the seventh century. The closest analogous object is the censer from the Berlin Museum (Wulff 1909, J 967), which is also attributed to the beginning of the seventh century, and on which the reliefs apparently were made in the same form. MYK

EXHIBITION HISTORY Vyborg 1993, no. 1

BIBLIOGRAPHY Catalogue 1904, p. 291, no. 35;

Kryzhanovskaya 1999, pp. 3–16

b) Censer

Byzantium, 9th–10th century
Bronze, cast; height 7.5 cm; diameter 11 cm
PROVENANCE found in 1817 near Church of St John the Baptist, Kerch, Crimea; acquired in 1851 from Kerch Museum
State Hermitage Musuem inv. no. 1820/1

The censer is in the form of a circular bowl with three suspension loops. The outer surface is decorated with a frieze of Gospel scenes in relief: The Annunciation – the figure of an archangel; The Visitation; The Nativity; The Adoration of the Magi; The Crucifixion and The Resurrection. Below, around the foot, there are twelve half-figures with haloes: the Apostles. Inside, at the base, there is a rosette in relief. IPZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

B36
Coins of Justinian I (527–65)

a) Solidus

Byzantium (Constantinople), 534–45
Gold, struck, diameter 20 mm; weight 4.50 g
PROVENANCE collection of Ivan I. Tolstoy, 1918
State Hermitage Museum inv. no. AZ 65/D no. 3313

Obverse: circular inscription DNIVSTINI ANVSPPAVC̅ (*Dominus noster Iustinianus, Perpetuus Augustus*, our lord Justinian eternal emperor). Bust of the emperor, frontal, in plumed helmet to which is attached a diadem with paired pendants, adorned with two pearls and cuirass. In his right hand he holds *globus criciger*, surmounted by a cross; in his left, a shield with a depiction of a horseman.

Reverse: circular inscription VICTORI AAVCCCIB (*Victoria Augustorum*, victory of the emperors; the last two figures, IB = 12, the number of the *officinae* (workshops); in exerque CONOB (Constantinople, pure gold). Depiction of an angel standing frontal. In his right hand he holds a cross surmounting a long staff, in his left *globus criciger*.

This coin was not published by I. Tolstoy in the third instalment of his book *Byzantine Coins* of 1913, doubtless because he acquired it later. A similar coin is known only in the Dumbarton Oaks collection. It has been published in a catalogue (DOC, 1, no. 277 b) with an erroneous reference to Tolstoy’s collection (no. 40) and to the auction catalogue of Ratto (Ratto 1930, no. 447). The two coins to which the author of the catalogue makes reference have a depiction of a christogram (the monogram of Christ) on a long staff on the reverse, while on the example they publish a cross is depicted.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY not published

b) Solidus

Byzantium (Constantinople), 538–45
Gold, struck; diameter 21 mm; weight 4.7 g
PROVENANCE collection of Ivan I. Tolstoy, 1918
State Hermitage Museum inv. no. AZ 65/D no. 3311

Similar to cat. no. B36a.
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Tolstoy 1913, instalment III, no. 13; MIB 1, no. 6

c) Miliarenses

Byzantium (Constantinople), 527–38
Silver, struck; diameter 24 mm; weight 4.87 g
PROVENANCE collection of Ivan I. Tolstoy, 1918
State Hermitage Museum inv. no. Kn. 3076 no. 251

Obverse: within a rim of large pearls a circular inscription DNIVSTINI A[N]VSPPAVC (our lord Justinian eternal emperor). Bust of the emperor in profile to right, with diadem, in a cuirass and military cloak.
Reverse: within a border of large pearls a circular inscription CLORIARO MANORVM (*Gloria Romanorum*, glory of the Romans), on the edge: COB. Depiction of the emperor in diadem and nimbus, in military dress, standing, head turned to left. In his right hand he holds a spear; his left hand rests on a shield. To the right of the figure of the emperor (in field, in the centre) is an eight-pointed star.

At present only four coins of this type are known: one is in the British Museum, another in the Berlin Münzkabinett and two are in the Hermitage.

EXHIBITION HISTORY Leningrad, Hermitage 1991, no. 5; St Petersburg, Hermitage 1998–99, no. XVI/19
BIBLIOGRAPHY Tolstoy 1915, instalment III, no. 53; MIB 1, no. 46; Sear 1987, no. 149

d) Miliarenses

Byzantium (Constantinople), 527–38
Silver, struck; diameter 26 mm; weight 4.22 g
PROVENANCE collection of Photiadis Pasha, 1890
State Hermitage Museum inv. no. Kn. 3076 no. 248

Similar to cat. no. B36c, but the emperor holds the *globus criciger* in his left hand.
EXHIBITION HISTORY Leningrad, Hermitage 1991, no. 4
BIBLIOGRAPHY Froehner 1890, no. 117; Tolstoy 1913, instalment III, no. 52; MIB 1, no. 45; Sear 1987, no. 151

e) Follis

Byzantium (Constantinople), 538/9
Copper, struck; diameter 42 mm; weight 21.29 g
PROVENANCE collection of Ivan I. Tolstoy, 1918
State Hermitage Museum inv. no. Kn. 3076 no. 425

B-36a

B-36c

B-35e



Obverse: circular inscription DNIVSTINI ANVSPPAVC (our lord Justinian eternal emperor). Bust of the emperor, in plumed helmet to which is attached a diadem with paired pendants adorned with two pearls, and in cuirass. In his right hand he holds a *globus criciger*; in his left hand a shield with depiction of a rider; above the shield in field there is a cross.
Reverse: a large letter M (= 40 *nummi*), above it a cross, on the left side ANNO, on right XII (twelfth year of the reign, 538/9), beneath a letter Δ (= four, the number of the workshop). In exerque: CON. VVG
EXHIBITION HISTORY St Petersburg, Hermitage 1998–99, no. XVI/20
BIBLIOGRAPHY Tolstoy 1913, instalment III, no. 94; MIB 1, no. 92a; Sear 1987, no. 163

B37

Coins of Justinian II (first reign 685–95; second reign 705–11)

a) *Solidus*

Byzantium (Constantinople), 692–95
Gold, struck; diameter 19 mm, weight 4.35 g
PROVENANCE acquired before 1930
State Hermitage Museum inv. no. AZ 65/D, no. 3947

Obverse: circular inscription IhSCRISTOSREX REḐNANTIḐM (*Iesus Christus, Rex regnantium*, Jesus Christ, King of Kings). Bust of Christ with long hair and beard; behind the head, a cross. Right hand is raised to chest height with gesture of blessing, left hand holds Gospel book.
Reverse: circular inscription DICHSTIN[I ANḐ] SSERḐChRISTI Δ (*Dominus Iustinianus, servus Christi*, Lord Justinian, servant of Christ; Δ = 4); in exerque, CONO P. Depiction of the emperor standing and clasping in his right hand a cross potent set on three steps. The emperor is wearing a crown topped with a cross; he is wrapped in a *loros* (stole) thrown across his left arm, and he holds the *akakia* (ceremonial purse) in his left hand.

These mintings of Justinian II were the first Byzantine coins to depict Christ.
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

b) *Hexagram*

Byzantine (Constantinople), 692–95
Silver, struck; diameter 22 mm; weight 6.03 g
PROVENANCE collection of Ivan I. Tolstoy, 1918
State Hermitage Museum inv. no. Kn. 3076 no. 3144

Iconography similar to B37a, but officinae are no. 5 and in exerque: IONB. Only two specimens of this type of coin, produced at the fifth officinae in Constantinople, are known (the other is in a private collection).
EXHIBITION HISTORY St Petersburg, Hermitage 1998–99, no. XV/42
BIBLIOGRAPHY Tolstoy 1914, instalment VIII, no. 74; MIB III, no. 40; Sear 1987, no. 1259

c) *Solidus*

Byzantium (Constantinople), 705
Gold, struck; diameter 21 mm, weight 4.33 g
PROVENANCE acquired before 1930
State Hermitage Museum inv. no. Az–65/D no. 3952

Obverse: circular inscription: ḐNIhSChSREX REGNANTIḐM (*Dominus noster Iesus Christus, Rex regnantium*, Our Lord Jesus Christ, King of Kings). Bust of Christ, ‘Syrian’ type, with short curly hair, moustache and scarcely visible beard; behind head a cross; right hand raised in gesture of blessing; in left Gospel book.
Reverse: circular inscription: DNIḐS TINIA NḐSMḐLTḐIA (*Dominus Iustinianus, multis annis*,



Lord Justinian, may he live for many years); bust of emperor facing, wearing crown and *loros*, and holding cross potent on three steps in his right hand and patriarchal cross on globe inscribed PAX (peace) in left.
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

d) *Hexagram*

Byzantium (Constantinople), 705
Silver, struck; diameter 22 mm; weight 3.98 g
PROVENANCE collection of Alexei B. Lobanov-Rostovsky, 1897
State Hermitage Museum inv. no. Kn 3076 no. 3148

Obverse: circular inscription [ḐNI]hSC[hS]RE XREGNANTIḐM (*Dominus noster Iesus Christus, Rex regnantium*, Our Lord Jesus Christ, King of Kings).
Reverse: circular inscription – [DNIḐSTINIA] NḐSMḐLTḐSAV [MULTUS ANNIS] (*Dominus Iustinianus, multis annis*, Lord Justinian, [may he live for many years]). Iconography similar to B37c. At the present time, only one coin of this type, held in the British Museum, is recorded in the literature; it is described by Ivan I. Tolstoy in his book *Byzantine Coins* under entry no. 76. This catalogue now introduces a second example of a similar coin, in better condition, into scholarly circulation. VVG
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

The Macedonian Dynasty, 867–1055



B38

Triptych *staurotheke* (cross reliquary)
with Deesis

Byzantium (Constantinople), 11th century
Gold, silver, gilding, cloisonné enamel; height 8.3 cm;
width open 16 cm

PROVENANCE acquired from Central Museums Fund
for Imperial Palaces in 1955; originally from Saidnaya
Convent (near Damascus), presented by the Patriarch
of Antioch on behalf of the convent to Tsar Nicholas II,
to mark 300th anniversary of Romanov dynasty
State Hermitage Museum inv. no. Ø 1192

Centre panel, Christ Enthroned; in the right panel,
John the Baptist in an attitude of prayer; in the
left, an image of the Mother of God incised in
silver, evidently replacing an original enamel.
On the back of the centre panel, on a sliding lid,
a chased silver plaque with a half-length repre-
sentation of the Virgin and Child. In the closed
position, at the front, a four-armed cross, formerly
decorated with precious stones. In the central
section, concealed by the sliding lid, there
is a *staurotheke* with a piece of the True Cross.
Two icons that closely resemble the Hermitage piece
stylistically and iconographically – a *staurotheke*
from Monopoli (Italy) and another in the Pierpont
Morgan Library, New York – allow us to attribute
the Saidnaya triptych to Constantinople and to
date it to the eleventh century (New York 1997,
pp. 162–63, no. 110; pp. 461–64, no. 301). VNZ
EXHIBITION HISTORY Leningrad, Hermitage 1975–76,
no. 537; Moscow 1976, no. 537; St Petersburg, Hermitage,
Menshikov Palace 1998, no. 59
BIBLIOGRAPHY Bank 1985, p. 307, nos 195–99;
Piatnitsky 1999, pp. 51–54





B39

Staurotheke

Byzantium, late 10th–early 11th century

Silver, gilding, engraving, relief work, coloured glass and paste; 26.3 × 21.5 × 2.3 cm

PROVENANCE purchased from Paris antiquarian Bois in 1883; transferred in 1925 from Museum of the Stieglitz School of Art and Design
State Hermitage Museum inv. no. ω 264

This *staurotheke* is in the form of three folding panels made from solid sheets of silver, with a sliding lid. Beneath the lid is a cruciform receptacle for a piece of the True Cross, bordered with medallions and rectangular recesses for relics.

The panels (both inside and out) and the sliding lid are decorated with medallions, which, like a similar *staurotheke* in the Treasury of S. Marco in Venice, once held enamels (New York 1997, pp. 78–79, fig. 37). Along the bottom of the *staurotheke* is a lozenge frieze, the cells of which were originally filled with coloured glass; the intervals between the medallions originally contained paste. The case has a hoop at the top, and there is a small ring on the sliding lid. On the back cover, against a background of plant tendrils, there is a representation of a flowering cross with rosettes at the end of each arm. A comparison with *staurothekai*, similar in structure and ornament, at Marienstern (Saxony) and in the baptistery of S. Giovanni Laterano, Rome, formed the basis of Alice Bank's attribution

of the Hermitage example to the eleventh century (Bank 1978/1, pp. 28–32), although its known similarity to the S. Marco *staurotheke* does not rule out an earlier date – late tenth to early eleventh century. Relics of the True Cross, preserved in the imperial palace at Constantinople, were subject to strict controls and displayed in public only on important feast days. The removal of a piece of the True Cross and its placing in a *staurotheke* were carried out by order of the emperor alone, on occasions when a diplomatic gift was to be presented to a foreign ruler, an ally of Byzantium. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 546; Moscow 1976, no. 546; Moscow 1988, no. 220; New York 1997, no. 38

BIBLIOGRAPHY Bank, 1978/1, pp. 28–32; Frolov 1961, p. 374; Frolov 1965, pp. 58, 61, 126, 159, 178; Bank 1985, pp. 307–8, nos 201–2

B40

Cross with Ascension and Transfiguration

Byzantium, late 10th–early 11th century

Bronze, silver inlay, niello; 7.9 × 5.9 cm

PROVENANCE found in 1890 in central Chersones highlands (*Otchety Arkheologicheskoy Komissii* 1890, St Petersburg, 1893, p. 32); acquired in 1892
State Hermitage Museum inv. no. × 31

The scenes of the Ascension, with the Virgin Nikopoios in the centre, and the Transfiguration follow the accepted iconographic pattern of the tenth to twelfth centuries. The type of lettering in the inscriptions would indicate a date between the tenth century and first half of the eleventh. Bronze crosses similarly decorated are in the State Historical Museum, Moscow (showing The Crucifixion, and the Virgin Nikopoios surrounded by the Four Evangelists); in the Dzyalinsky collection (showing The Ascension and Christ Pantokrator with saints and angels), and also in the Pechersky Monastery, Kiev (cross of Mark Pechernyk, c. 1090). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 562; Moscow 1976, no. 562; Sevastopol 1988

BIBLIOGRAPHY Kondakov 1896, pp. 43–44, fig. 24; Kondakov 1910, pp. 192–98, fig. 138; Kondakov 1915, p. 137, fig. 60; Grabar 1943, pl. LXII, fig. 7; Zalesskaya 1964, pp. 167–75, fig. 1

B41

Cross with John the Evangelist

Byzantium, 10th century

Bronze, engraving; 5 × 10.8 cm

PROVENANCE found in 1903 in Chersones, Crimea, on site of ancient acropolis, in burial vault below chapel; acquired in 1905 (*Otchety Arkheologicheskoy Komissii* 1903, St Petersburg 1905, p. 25)
State Hermitage Museum inv. no. × 170

A type of votive cross, engraved with the figure of John the Evangelist, accompanied by a Greek inscription giving the saint's name. Similar engraved images of saints in an attitude of prayer may be seen on reliquary and processional crosses preserved in a number of museum collections (*Byzantium at Princeton* 1986, nos 66–73; Paris 1992, no. 234; London 1994, nos 161, 175; Cotsonis 1994, nos 12–15; *Mirror of the Medieval World* 1999, no. 101). According to the archaeological data, these should be dated to the period between the tenth and eleventh centuries; however, on stylistic grounds they are probably the work of Syrian and Palestinian Melchite craftsmen (Zalesskaya 1988/2, pp. 93–98). The appearance of crosses bearing engraved images in various parts of the Byzantine Empire, including Chersones, is most probably connected with the flourishing of Melchite centres and the export of religious objects from the holy places of the Near East, which returned to Byzantine control in the tenth century. VNZ

EXHIBITION HISTORY Moscow 1991; St Petersburg, Hermitage, Menshikov Palace, no. 49

BIBLIOGRAPHY Zalesskaya 1988/2, p. 97, fig. 6

B42

Icon with Christ Pantokrator

Byzantium, late 10th century

Ivory, carving, gilding; 12.8 × 11.1 cm

PROVENANCE acquired in 1928; formerly in collection of Mikhail P. Botkin, purchased in Rome
State Hermitage Museum inv. no. ω 302

This half-length image of Christ, blessing with His right hand and holding a book in His left, is related to the iconographic type of the Pantokrator, and similar to one that can be seen in a miniature in the Skylitzes manuscript in Madrid, showing St Theoktista teaching the daughters of the Byzantine emperor Theophilos reverence for icons (Cutler 1994, p. 23, fig. 21). Characteristic of such images on ivory icons is the absence of a nimbus around Christ's head, a feature replaced by a gilded *crux gemmata* in relief. Icons of this type have been found as the central panel of Deesis triptychs (London 1994, p. 144). As classified by Goldschmidt and Weitzmann, objects of this kind

B-42



B-43



can be dated to the late tenth century, and belong stylistically to the Triptych Group (Goldschmidt and Weitzmann 1979, p. 65, pl. LII, no. 147). According to Durand, although four of the eight almost identical icons known at present, including the Hermitage example, may be dated to the late tenth century, typologically they belong to the Nikephoros Group (Paris 1992, p. 253), based on their iconographic and stylistic affinities with ivory icons in the Louvre, Lyon, Cambridge and in the Hermitage. Cutler has suggested that not only were they produced in a single workshop, but that they may be ascribed to a single artist (Cutler 1994, 163–65). Some of these icons were later used to decorate the casings of sacred books (New York 1997, p. 136). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 581; Moscow 1976, no. 581

BIBLIOGRAPHY Yaremich 1902, p. 44; Matzulevich 1923, p. 47; Goldschmidt and Weitzmann 1979, p. 65, no. 147; Cutler 1994, pp. 107–9; Zalesskaya 1994, pp. 378–93; New York 1997, p. 136

B43

Fragmentary icon with Virgin and Child

Byzantium, 2nd half 10th century

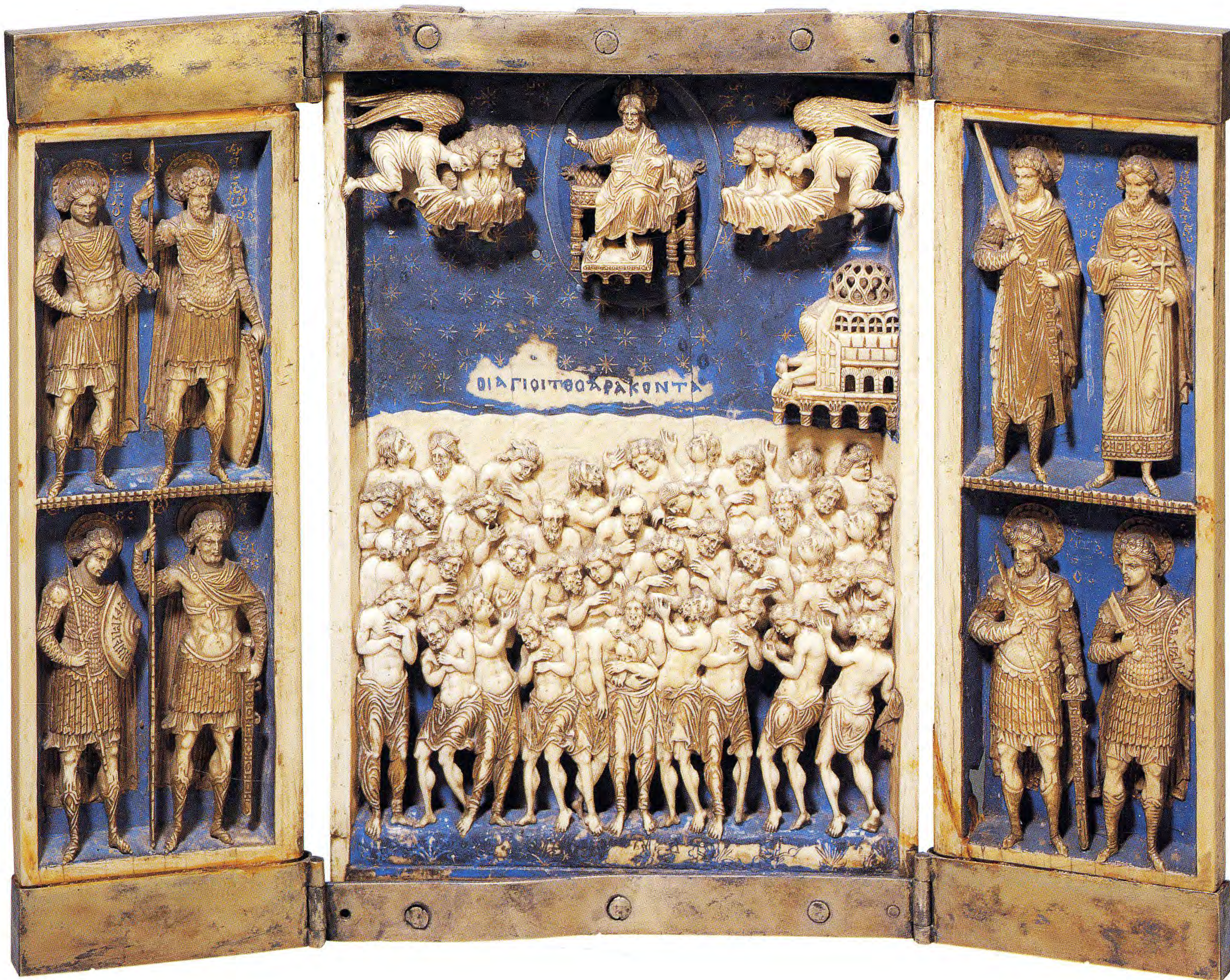
Ivory, carving; 13 × 9.7 cm

PROVENANCE purchased from Paris antiquarian Bois, transferred in 1925 from Museum of the Stieglitz School of Art and Design

State Hermitage Museum inv. no. ω 271

This half-length figure of the Virgin, holding the Child on her left arm and reaching out to Him with her right hand, belongs to the iconographic type Hodegetria. The icon was originally rectangular in form and made up the central section of a triptych; on the lateral panels, similar in design to some twenty-five other extant works, were representations of saints and angels (New York 1997, p. 137). At a later date the relief was detached from its background. This type of conversion of a relief into a flat piece of sculpture is not unique; a similar excision has been carried out on three icons of the Virgin Hodegetria, the plaques of which are in the Metropolitan Museum, New York, the Kunstgewerbe Museum, Hamburg, and the treasury of the Cathedral of St Paul, Liège (New York 1997, pp. 138–39). The icon preserved in the Hermitage differs from the latter in that here the Virgin is shown half rather than full length. Stylistically closest to the Hermitage icon is a triptych panel showing the Virgin and Child in the Cleveland Museum (*Handbook* 1970, p. 41), and a triptych in the Walters Gallery in Baltimore (Randall 1985, p. 120), which provides a basis for assigning it to the second half of the tenth century, and also for its inclusion in the Nikephoros Group (Goldschmidt and Weitzmann 1979, p. 50, pl. XXXII, no. 81).

The most likely explanation for the very large number of works in ivory in the late tenth century is the arrival of great quantities of elephant tusks as a result of the Byzantine emperors' successful campaigns in the east in the second half of the tenth century (Cutler 1985, p. 31). VNZ
EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 582; Moscow 1976, no. 582
BIBLIOGRAPHY Goldschmidt and Weitzmann 1979, p. 50, no. 81; Zalesskaya 1994, pp. 378–93; Cutler 1994, p. 177, fig. 198



B44 Triptych with The Forty Martyrs

Byzantium, late 10th–early 11th century
Ivory, carving, polychromy, silver frame (later addition);
18.5 × 24.2 cm (opened)
PROVENANCE acquired in 1928; formerly in collection
of Count Pavel P. Shuvalov
State Hermitage Museum inv. no. ω 299

Fixed to the central panel of the triptych with its representation of the Forty Martyrs on the frozen lake at Sebaste are side panels, on each of which are represented four warrior-saints. On the left, Sts George and Theodore occupy the upper register, and Sts Demetrios and Merkourios the lower; on the right, Sts Theodore Stratelates and Prokopios

occupy the lower register, and Sts Eustathios and Eustratios the upper. The names of the saints are positioned beside each image, and the title of the central scene is given at the top of the composition. The nearest parallel to the composition of the central panel of the triptych appears on a panel in the Berlin State Museum (Staatliche Museen Preussischer Kulturbesitz), the only difference being the absence there, from the bath-house doorway, of the martyr who attempted to save himself (Effenberger 1992, p. 214, no. 124). On stylistic grounds both works can be assigned to the period of the Macedonian Renaissance and dated to the late tenth century (Goldschmidt and Weitzmann 1979, p. 27, pl. III, no. 9). However, two iconographic features provide some basis for suggesting that the triptych was

probably executed in the late tenth or early eleventh century. The warriors' armour recalls that worn by Theodore Stratelates in the Menologion of Basil II (c. 986), and that worn by the emperor himself in a miniature in his Psalter (c. 1019), in the Biblioteca Marciana in Venice (*Early Christian and Byzantine Art* 1990, p. 41). The decoration on the shields of Sts Demetrios and Prokopios and on Theodore Stratelates' sword is reminiscent of Arabic Kufic script (Miles 1984, pp. 3–32), and also points to a date at the turn of the century. The representations of the Forty Martyrs of Sebaste originally decorated an ivory epistyle, but all that remains of this is a tenth-century plaque showing Sts Klaudios and Smaragdos, made in Constantinople for one of the nine churches in the capital dedicated to the Forty Martyrs. Weitzmann has









B45

Diptych with Mother of God and Simeon

Byzantium, mid-10th century

Ivory, carving, gilding; 27.7 × 10.3 cm

INSCRIPTIONS on front, around central figures, Latin inscriptions in Gothic script of texts from St Luke's Gospel. By Simeon *Accipit eum in ulnas suas Benedicens deum et dixit: Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace* (Luke II: 28–29); by the Virgin *Et thum ipsius animam pertransibit gladius, O Virgo beata, Puer autem crescebat et confortabatur plenus sapientia et gratia* (Luke II: 35, 40). These extracts are a free rendering of the Latin Vulgate and are dated on palaeographic grounds to the 15th century (Weitzmann 1971, p. 143)

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky

State Hermitage Museum inv. no. ω 16

On the left of the diptych is placed the figure of Simeon the Christ-Receiver; on the right, the Virgin and Child. Both leaves, part of the scene of the Presentation in the Temple from a Feast cycle, belonged, in the tenth century, to an epistyle which Kurt Weitzmann reconstructed from leaves that had been dispersed: some in the library at Bamberg, one leaf in a private collection in Paris and the Hermitage diptych under consideration (Weitzmann 1971, pp 142–56). This epistyle – an example of Byzantine ivory-carving of the Macedonian Renaissance – once belonged to Theophano, niece of the emperor John Tzimiskes (969–76), who took it with her to Germany on her marriage to Otto II in 972. It was probably disposed of after Theophano's death in 991, when the observation of Orthodox ritual at the German court ceased (Zalesskaya 1996, p. 13).

According to Kurt Weitzmann's categorization, the icon-leaves from Theophano's dowry exhibited all the characteristics of works from the circle around the emperor Romanos II (959–63). Certain techniques of working elephant ivory are typical of the carvers from this workshop, which served the imperial court. It was here, for example, that the famous leaf with a representation of the coronation of Constantine VII Porphyrogenitus, in the Museum of Fine Arts in Moscow, was created (Bank 1985, pp. 293–94). Products of the so-called Emperor Romanos Group can be distinguished from earlier examples of the Painterly Group by severely contoured figures, draped in garments with sparse, straight-hanging, clearly defined folds, and the consistent detail of the decoration of saints' haloes and the cross-inscribed nimbus of Christ with dots ('little pearls') in relief. Before these icon-leaves with Feast scenes were transformed in the Latin West into book covers and the lids of reliquaries, they formed the decorative element of the epistyle of a templon (Weitzmann 1972, pp. 102–5). VNZ

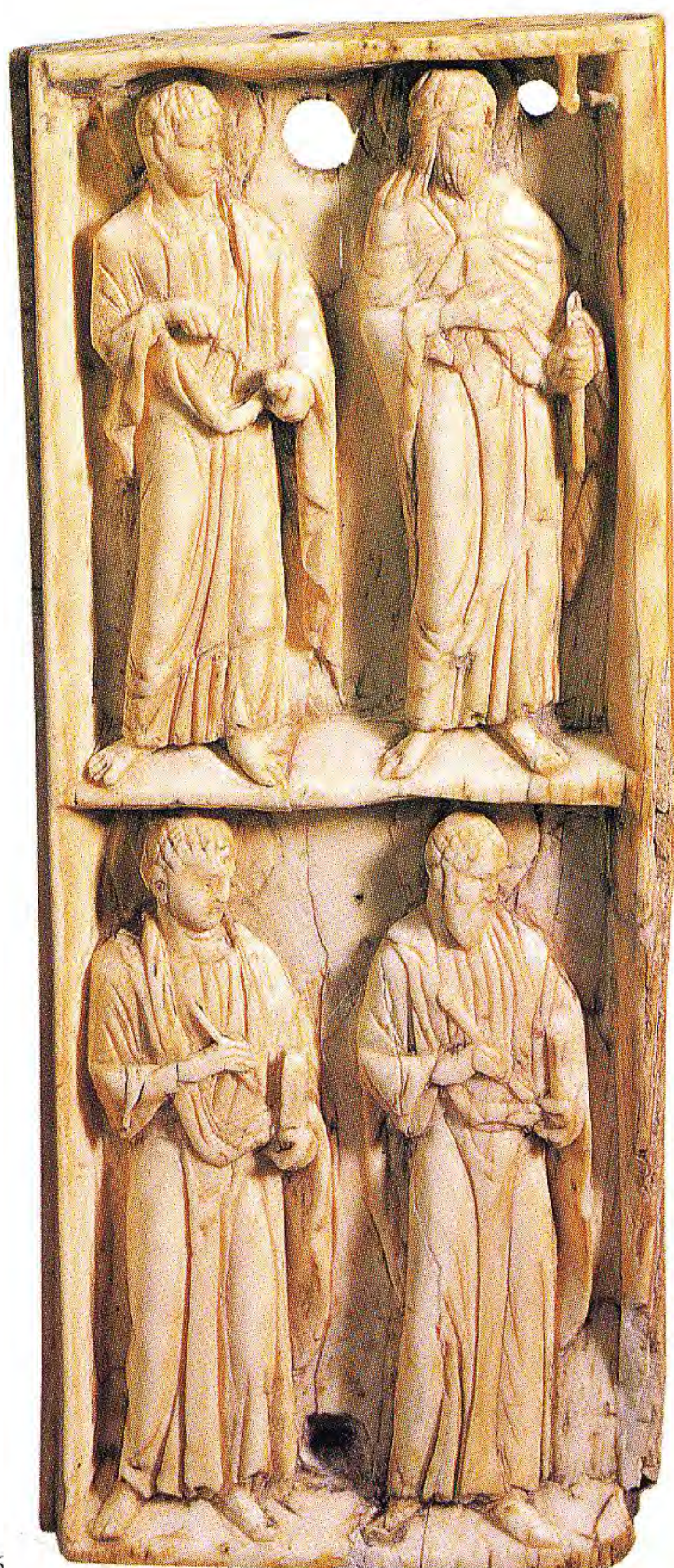
referred to a painted epistyle of the thirteenth century, preserved in the monastery of St Catherine at Mount Sinai (Weitzmann 1992, p. 711).

The Hermitage triptych, like many other Byzantine works in ivory, was originally painted. Research into the pigments used on the piece has allowed Connor to establish that in antiquity there was not only a dark blue background and gilt details, both of which are still visible today, but that pink, pale blue and green had also been applied to the surface (Connor 1998, appendix A, no. 84).

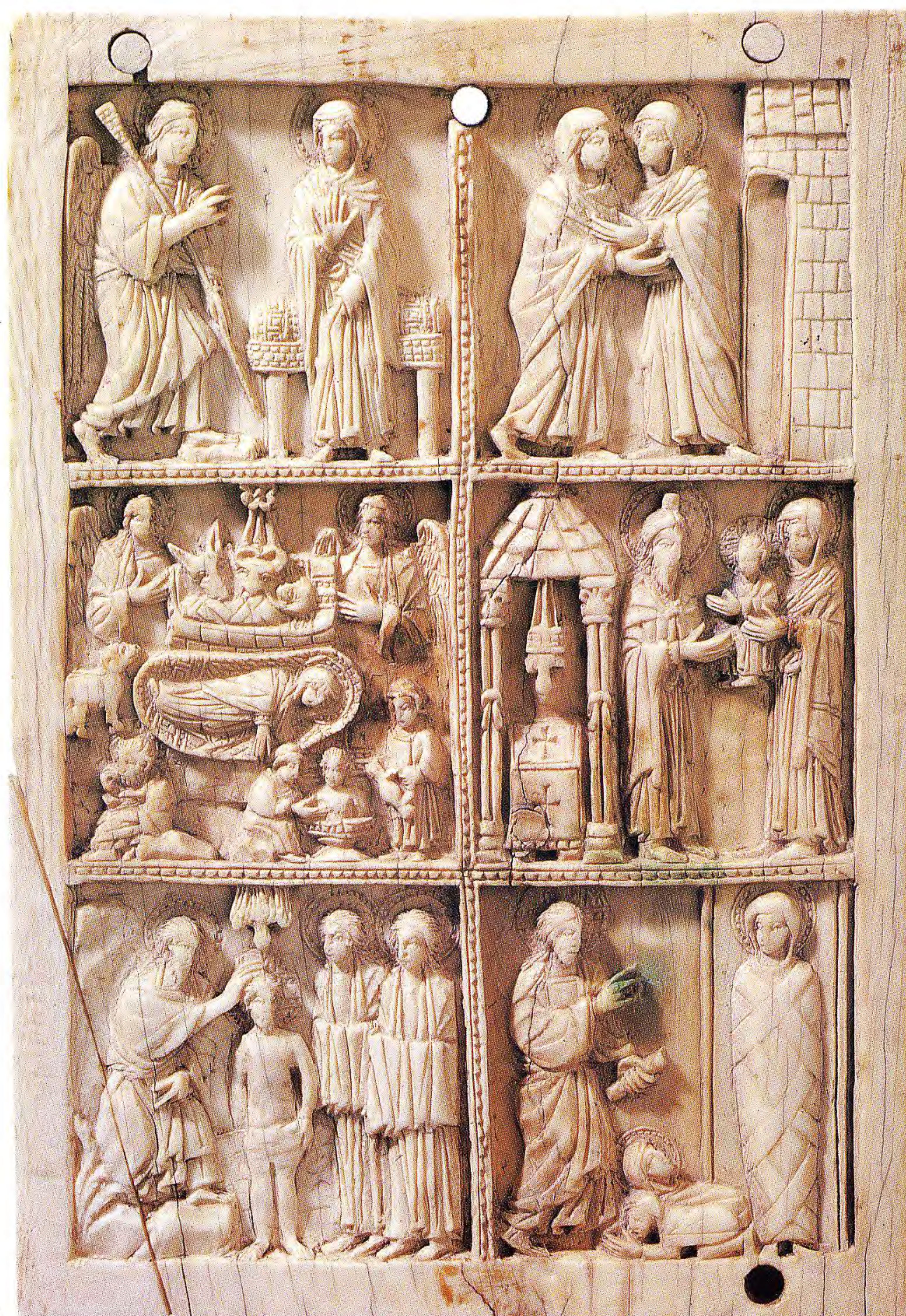
On the back of the side panels of the triptych there is a carved cross with rosettes at the terminals and crossing of the four arms. VNZ

EXHIBITION HISTORY St Petersburg 1869, no. 105; Petrograd 1915, no. 475; Leningrad, Hermitage 1975–76, no. 592; Moscow 1976, no. 592

BIBLIOGRAPHY Smirnov 1902, pp. 285–93; Mishakova 1976, pp. 325–44; Bank 1985, p. 294, nos 123–27; Cutler 1994, p. 3, figs 29–30; Connor 1998, appendix A, no. 84



B-46



B-47

EXHIBITION HISTORY Leningrad, Hermitage 1975–6, no. 583; Moscow 1976, no. 583

BIBLIOGRAPHY Weitzmann 1971, pp. 142–56; Weitzmann 1972, pp. 102, 105, no. 40; Cutler 1994, pp. 231–32, fig. 240; Zalesskaya 1996, pp. 12–14

B46

Leaf of a triptych with four saints

Byzantium, 10th century

Ivory, carved; 11.4 × 5 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky
State Hermitage Museum inv. no. ω 14

The paired saints in two registers on the lateral leaf of the triptych are not accompanied by written names. Iconographic factors allow us to make the tentative identification of John the Baptist, in the upper register beside a beardless saint, and

Sts Cosmas and Damian, with books and pens in the lower register. On the back of the leaf is an incised cross under a conch. Adolf Goldschmidt and Kurt Weitzmann classified this object as belonging to the tenth century (Goldschmidt and Weitzmann 1979, p. 61, pl. XLVI, no. 128). VNZ
EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 587; Moscow 1976, no. 587
BIBLIOGRAPHY Bank 1985, p. 293, no. 129; Connor 1998, appendix A, no. 88

B47

Icon with six Feast scenes

Byzantium, 2nd half 10th century

Ivory, carved; 14.7 × 10 cm

INSCRIPTIONS on the back, fragmentary preserved, in German dated 1631, dedicated by a certain Lorentz Lottenthaller to his wife on her name day : ...berg von neuen ötting Pürtig mit Fraundlichen Pitten, der Zeit den

willen für das werkh an zunemen wann ich reicher wär, will ich mit was mehrern bey...am Tag Margarethe der heiligen Jukhfrauen, un Martterin, Anno 1631, Lorentz Lottenthaller
PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky
State Hermitage Museum inv. no. ω 25

The icon is divided into three registers, in each of which are two scenes within square frames. Above are The Annunciation and The Visitation; in the middle, The Nativity and The Presentation in the Temple; below, The Baptism and The Raising of Lazarus. The absence of hinges shows that the icon did not form part of a diptych of twelve Feast scenes, but was one of a pair, the other showing the remaining six Feast scenes. Goldschmidt and Weitzmann date this icon to the later tenth century (Goldschmidt and Weitzmann, 1979, p. 43, pl. XXIII, no. 59). VNZ
EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 586; Moscow 1976, no. 586
BIBLIOGRAPHY Bank 1985, p. 295, no. 140



B48 Diptych with twelve Feast scenes

Byzantium, late 10th century

Ivory, carved; 26.4 × 13.3 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky; formerly in collection of Albert Germeau, Paris

State Hermitage Museum inv. no. ω 13

Each leaf of the diptych contains six scenes from the Gospels, arranged in three rows of two: The Annunciation, The Visitation, The Nativity, The Presentation in the Temple, The Baptism, The Transfiguration, The Entry into Jerusalem, The Crucifixion, The Anastasis, The Incredulity of Thomas, The Ascension and The Pentecost. The depictions are accompanied by carved Greek inscriptions naming the scenes. The diptych is one of the first examples of the way in which ecclesiastical practice selected feast scenes for inclusion among the Twelve Great Feasts (New York 1997, p. 144). Goldschmidt and Weitzmann

attributed the diptych to the Emperor Nikephoros Group and dated it to the late tenth century (Goldschmidt and Weitzmann 1979, p. 60, pl. XLV, no. 122). However, the architectural canopies in the Visitation and the Presentation in the Temple are also seen in depictions of interiors on ivory icons at the end of the tenth and the beginning of the eleventh centuries, so that the Hermitage diptych could be validly attributed to a point around the turn of the tenth century (Bank 1985, p. 295).

A similar selection of twelve feasts is shown on a slate icon of the Palaeologan era at the Vatopedi Monastery on Mount Athos (Kondakov 1902, p. 204, fig. 82), and it is also seen frequently in Byzantine epistyles. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 585; Moscow 1976, no. 585; New York 1997, no. 91

BIBLIOGRAPHY Bank 1985, p. 295, nos 136–39; Connor 1998, appendix A, no. 95

B49

Icon with Koimesis

Byzantium, late 10th–early 11th century

Ivory, carved; 19.3 × 13.1 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky

State Hermitage Museum inv. no. ω 27

The iconography of the Koimesis follows Byzantine convention: the Mother of God's bier is surrounded by Apostles, while Christ stands behind the bier, receiving the soul of His mother, and a flying angel in the upper right portion of the icon is shown delivering her soul to heaven, which is depicted as a starry sphere. Only three of the Apostles can be identified: the Apostle with the censer beside the Mother of God's head is Peter; the one at her feet is Paul; and John is behind the bier, alongside Christ. The icon shows fifteen Apostles, which indicates that the carver of the Hermitage icon was taking his cue from apocryphal writings concerning the death of the Mother of God, exactly as did the carver of an icon at the Musée de Cluny in Paris which shows fourteen Apostles (Paris 1992, p. 256). The icon was previously at the centre of a triptych and has stylistic features which, according to the Goldschmidt and Weitzmann classification, are to be attributed to a point around the turn of the tenth to eleventh centuries (Goldschmidt and Weitzmann 1979, p. 70). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 588; Moscow 1976, no. 588

BIBLIOGRAPHY Goldschmidt and Weitzmann 1979, p. 70, pl. LIX, no. 175

B50

Icon with John the Baptist

Byzantium, 11th century (?)

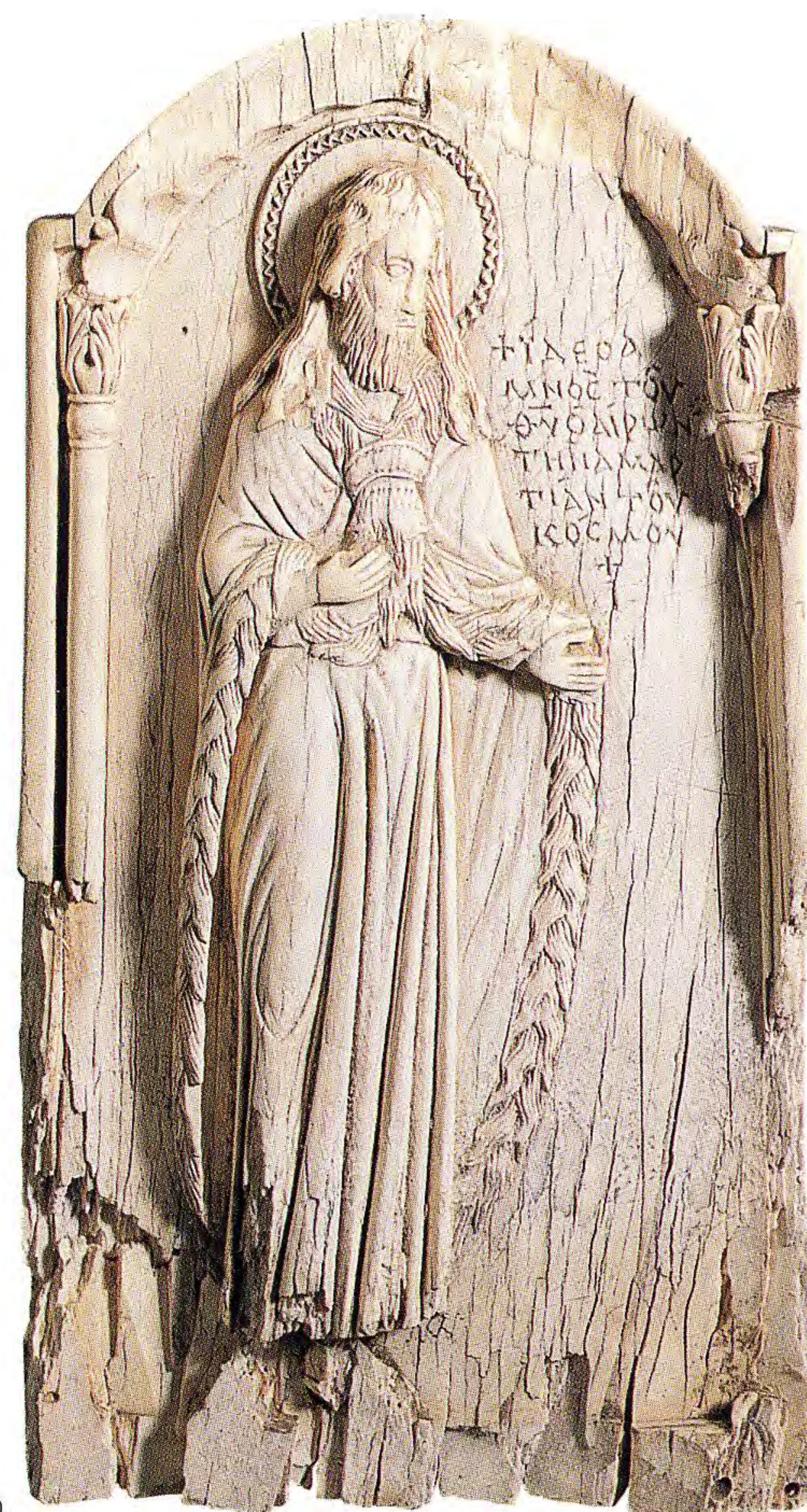
Ivory, carved; 12.4 × 6.6 cm

INSCRIPTIONS upper right corner contains a Greek inscription + ΙΔΕ Ο ΑΜΝΟΣ ΤΟΥ ΘΥ Ο ΑΙΡΩΝ ΤΗΝ ΑΜΑΡΤΙΑΝ ΤΟΥ ΚΟΣΜΟΥ + (Behold the Lamb of God who taketh upon himself the sins of the world)

PROVENANCE acquired in 1928 from collection of Mikhail P. Botkin

State Hermitage Museum inv. no. ω 303

The closest analogy in terms of iconography is the depiction of John the Baptist in an ivory icon in Liverpool attributed by Goldschmidt and Weitzmann to the Emperor Romanos Group and dated to the mid-tenth century (Goldschmidt and Weitzmann 1979, p. 40). However, the Hermitage item is in a number of ways stylistically different: gone are the classical proportions so typical of the tenth-century examples, the forms are treated separately and the ductus of the lettering displays elements of cursive writing. Weitzmann did not



B-50

Museum (Pokrovsky 1912, pp. 102–8, pl. 15), in the Metropolitan Museum, New York (New York 1997, pp. 232–33, no. 155) and in the Musée du Petit Palais, Paris (Paris 1992, p. 262–63, no. 171). Their eleventh-century dating is generally accepted, with the proviso that the most artistically complete specimens may belong to a period around the end of the tenth and beginning of the eleventh centuries (Goldschmidt and Weitzmann 1979, nos 12, 48). Some panels depicting animals are close in style to similar portrayals on oliphants, ivory horns from southern Italy, and may be of Italian provenance. It is also possible that individual panels of Byzantine provenance may have been used in Italy in the eleventh and twelfth centuries to embellish caskets manufactured there. Secular scenes with individual elements of *bouffonade* and grotesques were typical of articles made in Byzantine or Islamic cities throughout the entire Eastern Mediterranean. They formed a specific stratum of what may be termed a carnival culture – Mikhail Bakhtin's 'carnavalesque' – which knew no boundaries but which had its own internal logic and its own geographical coverage. Similar ivory caskets, frequently gilded and painted in a variety of colours, often served as imperial gifts (Connor 1998, pp. 100–11). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 602; Moscow 1976, no. 602

B51

Casket with Herakles, centaurs and musicians

Byzantium, 11th century

Ivory, wood, carved; 12 × 28.5 × 19.8 cm

PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky

State Hermitage Museum inv. no. ω 20

The lid panels depict putti playing with a panther and a dog, a figure in a basket, Herakles fighting a lion, centaurs, dancing maenads, musicians and warriors. The sides – in an ornamental frame composed of rosettes in medallions – consist of rectangular panels with similar scenes. Such caskets are to be found in the Novgorod Historical

date the Hermitage item (Goldschmidt and Weitzmann 1979, p. 80), whereas Bank suggested, albeit with some hesitation, that it might be attributed to the eleventh century (Bank 1985, p. 292). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 593; Moscow 1976, no. 593

BIBLIOGRAPHY *Sobranie Botkina* 1911, pl. 54;

Matzulevich 1923, p. 51; Goldschmidt and Weitzmann

1979, p. 80, pl. XXIV, no. 225; Bank 1985, p. 292, no. 121;

Connor 1998, appendix A, no. 90



BIBLIOGRAPHY Goldschmidt and Weitzmann 1979, I, pp. 41–42, pls XXVII–XXVIII, no. 48; Bank 1985, p. 295, nos 130–31; Paris 1992, p. 263; New York 1997, p. 233

B52

Bowl belonging to Theodore Turkeles

Byzantium, 11th century
Silver, chasing, engraving; diameter 14 cm; height 5.2 cm
INSCRIPTIONS on rim + K(YPI)E BOHΘH TON ΔΟΥΛΟΝ ΣΟΥ ΘΕΟΔΩΡΟΝ ΤΟΥΡΚΕΛΗΝ (Lord assist Thy servant Theodore Turkeles)
PROVENANCE found in 1949 near Penyahino, Solikamsk district, Perm province; holding of Solikamsk Town Museum, 1949–50; acquired in 1950
State Hermitage Museum inv. no. ω 1207

The exterior of the bowl, which previously had a handle, displays real and fantastical animals and birds, sphinxes, serpents and fish devouring humans and animals. These images may be connected with the idea of the Day of Judgement (Kolesnikova 1976, pp. 176–77). It is possible that such articles came into being in a heretical Bogomil environment. In the eleventh and twelfth centuries this heresy, based on the dualistic notion of the lifelong division of the world into two parts, the Kingdom of God and the Kingdom of the Devil,

was widespread in the Balkans: Thrace, Macedonia and Bulgaria (Darkevich 1975, p. 264). The images on the bowl of Theodore Turkeles are linked to the same dualistic idea of the constant battle between the spirit and the flesh, light and darkness, as reflected in sculptures and metal artefacts from Macedonia (Miljkovitch-Peppek 1984, pp. 199–210). It is possible that a connection exists between this Hermitage bowl and a Balkan region of the Byzantine Empire. The base of the bowl, inside, displays an image of the warrior-saint Theodore.

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 551; Moscow 1976, no. 551
BIBLIOGRAPHY Bader 1952, pp. 190–91; Darkevich 1975, p. 264, fig. 375 a–b; Bank 1985, p. 312, nos 210–12

B53

Small icon with St George

Byzantium, 11th century
Silver; diameter 2.7 cm
INSCRIPTIONS reverse bears four-line Greek inscription KE BOHΘH TO ΦΟΡΟΝΤΑ ΜΕ (*K(y)rie, βοηθει τον φορο(ν)ντα με*, Lord assist the wearer)
PROVENANCE acquired in 1904 from Stockholm collector Richard Martin, who purchased it in Constantinople
State Hermitage Museum inv. no. ω 161



B-52

A full-length portrayal of St George with a spear in his right hand and a shield in his left is typical of a large number of items from the Middle Byzantine period, when the cult of warrior-saints was particularly widespread. A similar image is known in monumental painting, small objects, in monuments of applied art and on lead seals (Bank 1978, pp. 132–36). From iconographic and stylistic parallels, as well as epigraphical features of the ductus in the inscription, this silver medallion can be dated to the eleventh century. The popularity of St George at a time of violent conflict with external enemies was reflected in the religious poetry of the time. The Byzantine hymnographers Theophanes Graptos, bishop of Nicaea, and Kosmas, bishop of Maiouma, wrote hymns in honour of St George celebrating him as ‘an interlocutor of the Heavenly Warriors’ and a defender of the faithful (Filaret 1860, pp. 226, 246). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 550; Moscow 1976, no. 550
BIBLIOGRAPHY Putsko 1969, pp. 217–24

B54

Ring with scene of marriage blessing

Byzantium, 10th century
Gold, niello, garnet, emerald; diameter 2.1 cm
INSCRIPTIONS on the hoop, Greek inscription K(YPI)E ΩΣ ΟΠΑΩΝ ΕΥΔΟΚΙ ΑΣ ΕΣΤΕΦΑΝΩΣΑΣ ΗΜΑΣ (Lord Thou hast united us as a weapon of Your grace) (Psalm 15); below, in the exergue, is inscribed ΟΜΟΝΥΑ (Harmony)
PROVENANCE acquired in 1894 from collection of Alexei Y. Lobanov-Rostovsky
State Hermitage Museum inv. no. ω 121

The circular bezel portrays a scene in which Christ is blessing a bride and groom. The groom’s garment is encrusted with garnets, that of the bride with emeralds. Christ’s robe and all the nimbuses

are executed in niello. The ring belongs to a type of wedding ring which was widespread in Byzantium in the sixth to tenth century. Although the majority of such rings belongs to the sixth or seventh century, the character of the niello on gold in the Hermitage example should indicate a later date, more probably the ninth or tenth (Ross 1965, p. 59). VNZ



B 54

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 163; Moscow 1976, no. 163

BIBLIOGRAPHY Bank 1985, p. 288, nos 100–1

B55 Cameo with Christ the Merciful

Byzantium, late 10th – early 11th century

Red jasper, carved; diameter 3 cm

INSCRIPTIONS on obverse: ΙΣ ΧΣ Ο ΕΛΕΗΜΩΝ (Jesus Christ the Merciful); on reverse ΧΡΙΣΤΕ Ο ΘΕΟΣ Ο ΕΙΣ ΣΕ ΕΛΠΙΖΩ ΟΥΚ ΑΠΟΤΥΓΧΑΝΕΙ (O Lord Christ, let not him who trusts in Thee be disappointed)

PROVENANCE formerly in collection of duc d'Orléans; in Hermitage from the second half of 18th century
State Hermitage Museum inv. no. ω 353

This cameo was most probably part of a pendant *enkolpion* and served as a phylactery, as implied by the 'Merciful' epithet for Christ and also by the content of the five-line Greek inscription on the reverse. Comparison of the portrayal of Christ with that on coins and seals of the period of the Macedonian dynasty (867–1056) suggests a dating from the end of the tenth century to the beginning of the eleventh. The five dots on each arm of the cross on Christ's cruciform nimbus are typical of the early eleventh century, when similar Passion symbolism (the five wounds of Christ sustained at the Crucifixion) was particularly widespread (Zalesskaya 1982, pp. 56–59). The style of the cameo confirms this dating. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 634; Moscow 1976, no. 634; New York 1997, no. 129

BIBLIOGRAPHY Bank 1959, pp. 210–13, pls I, 3; Bank 1978, p. 122, fig. 108; Bank 1985, p. 302, nos 162–63

B56 Two linked cameos with a full-length Christ and Virgin Orans

Byzantium, 11th century

Jasper, carved; both cameos 4.5×3.8 cm

PROVENANCE formerly in collection of duc d'Orléans; in Hermitage from the second half 18th century
State Hermitage Museum inv. no. ω 358 ('Mother of God') and no. ω 359 ('Christ')

These cameos, rectangular with an arched top, are carved in low relief against a recessed background. One depicts a full-length Virgin Orans standing on a low pedestal; the reverse is smooth. Similar portrayals of the Virgin are found on cameos executed in a variety of materials, preserved in the British Museum (London 1994, pp. 158–59, fig. 172), the Louvre (Paris 1992, p. 284, fig. 195) and the Benaki Museum, Athens



B-55

(Athens 1986, pp. 207–8, fig. 231). The latter, carved in haematite, is dated to the eleventh century and is particularly close, both in iconography, style and also in form and dimensions, to the Hermitage example.



B 56

The second cameo shows Christ standing on a pedestal, holding a book in His left hand and blessing with His right. His head is surrounded by a cruciform nimbus. The reverse is smooth. The iconography of the image of Christ is close to that on a cameo inscribed with the name of the emperor Leo VI (886–912) in the Victoria and Albert Museum, London (*The Mediaeval Treasury* 1996, pp. 86–87, fig. b), and there are stylistic analogies in cameos in the museums of the Moscow Kremlin (Bank 1978, pp. 119–21, figs 104–6) and the Benaki Museum, Athens (Athens 1986, pp. 207–8, fig. 231),

which – together with the Hermitage examples – constitute a single chronological group. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, nos 632, 633; Moscow 1976, nos 632, 633

BIBLIOGRAPHY Bank 1959, pp. 207–10, pl. I, 1, 2; Bank 1962, pp. 135–37, figs 7, 8; Bank 1978, pp. 119–21; Popovitch 1975, p. 43; Popovitch 1983, pl. 5; Bank 1985, p. 302, pls 164, 165; Trümpler 1986, p. 11, fig. 4

B57 Silk textile with pheasant

Byzantium, 9th century

Silk, samite – weft faced compound twill; warp: two main warps to one binding warp, pale beige, Z-twist, thread count 15 (× 2) threads per cm; weft: two – crimson (the dye used is kermes) and white, without pronounced twisting, thread count 53 threads of working weft per cm; maximum dimensions of the fragment 56×45 cm.

The fragment is the back of a man's caftan with a strip of the same fabric sewn along the bottom; there are traces of stitching along the edges and the remains of a fur lining; the upper edge is torn.

PROVENANCE Moshchevaya Balka burial ground (North Caucasus); found in 1969 by Hermitage expedition led by A.A. Jerusalimskaya

State Hermitage Museum inv. no. Kz 6618

A very large-scale pattern comprising the figure of a pheasant, facing to the right and not less than 73 cm high, repeated in horizontal rows and shown against a crimson background, has retained in all its glory the original hue of its expensive kermes dye. The pheasant's claws on the strip sewn on below formerly belonged to another figure, facing to the left, i.e. in the opposite direction from that of the main preserved figure and its precursor. This means that the overall design can be surmised to have been figures facing in opposite directions and laid out in horizontal rows side by side in pairs. The scene and the details of its execution indicate an imitation of Sasanian or post-Sasanian models: the pheasant carrying in its beak the shoot of a plant and not infrequently with a nimbus above its head and a so-called *pativ*, a ceremonial necklace with three pendants, is extraordinarily widespread as a symbol of greeting and is found on the most varied of items (Harper 1978, pp. 64–65), including textiles. However, on this piece of textile these features are accompanied by a necklace with fluttering ribbons, while a smaller version of the ribbons also appears in the bird's claws. In the Sasanian image system such features identify the bird or animal as belonging to a royal menagerie and are almost never combined with the first group of images (the only time the *pativ* and necklace appear together is on a dish in the Tehran Museum (Ghirshman 1962, p. 216)). Their presence alongside each other on the pheasant on the

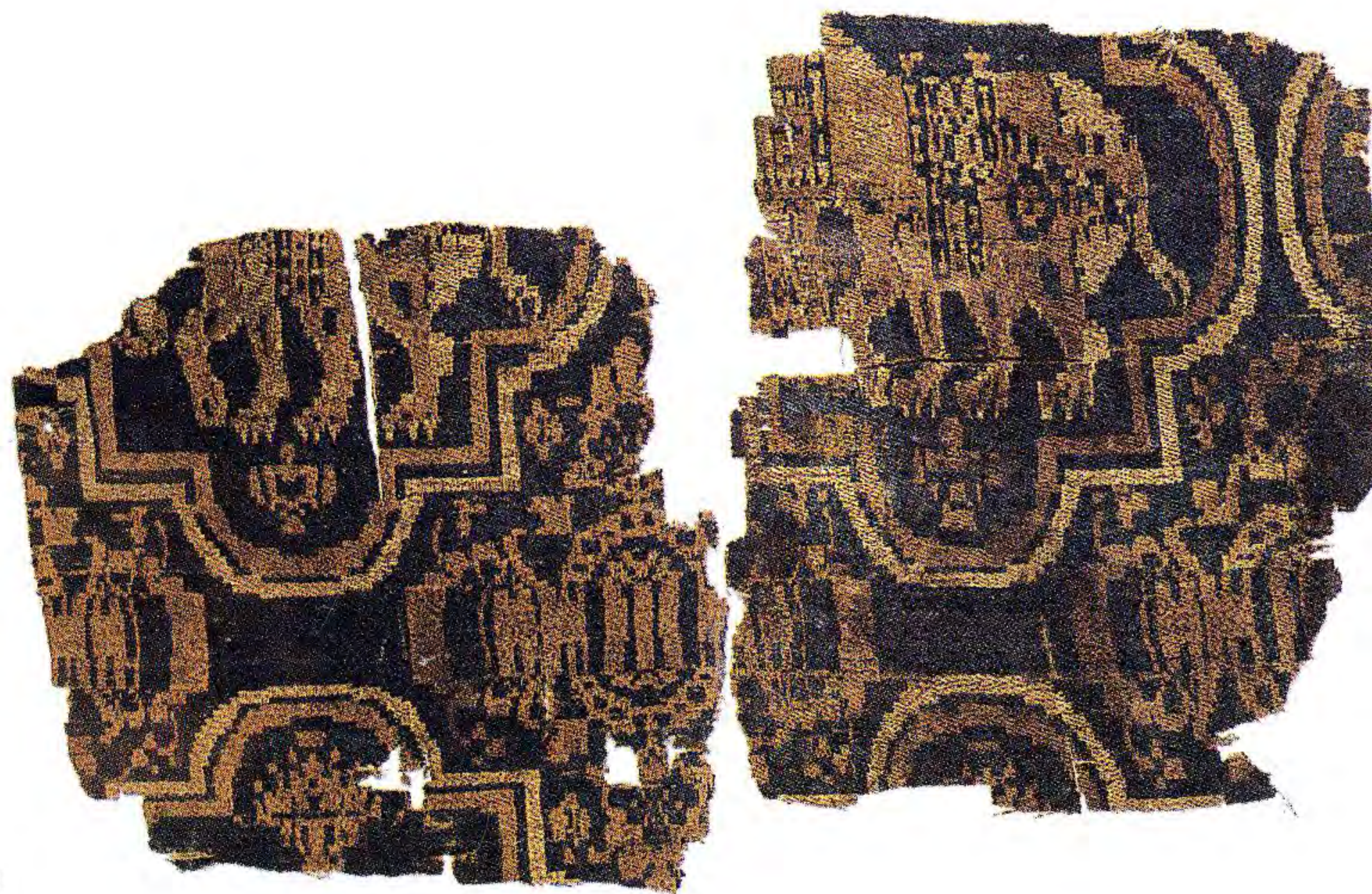
B-57



Moshchevaya Balka silk shows that the original meaning of the imagery has been lost. This is entirely logical if one considers that the textile was undoubtedly woven later – the archaeological age of the burial ground is the eighth–ninth century (Jerusalimskaja 1996, pp. 83–91, 114–16).

Furthermore, the fabric was woven not in the Iranian world but in Byzantium. This is confirmed by the manufacture (the strong zig-zag), the range of colours and also the composition, all of which are typical of Byzantine centres (see, for example, Volbach 1966, no. 60; Muthesius 1997, nos 39, 52–53). Particularly revealing in this respect are the conventions of stylization and the details of the ornamentation of the figure: the framing of the outline with a thin belt of fine pearls; the hatching to represent plumage on the breast; the lotus flower in the upper portion of the wing; the rows of small hearts and a lotus garland variation in the tail feathers; the large droplet motif on the neck and the base of the claws – all conventions and ornamentation to be seen in Byzantine silks, including the output of the Constantinople *gynaikeia* (imperial weaving factory), from the seventh and eighth centuries to the tenth and eleventh centuries (silk fabrics in Aachen, Stuttgart, Brixen, Odense and others; see, for example, Muthesius 1997, nos 52–54, 61–62, 102; Müller-Christensen 1955, no. 17; Müller-Christensen 1960, fig. 86).

B-58



This attribution reflects the principal flow of trade on the Silk Road's North Caucasus branch, which was extended to facilitate direct trade between Byzantium and Central Asia and the Far East. Byzantine imports are prominent at Moshchevaya Balka and at other early medieval sites in the north-west Caucasus which controlled the mountain passes (Jerusalimskaya 1967, pp. 55–78; Jerusalimskaja 1992, pp. 5–6). AAI EXHIBITION HISTORY Leningrad, Hermitage 1975, no. 929; Venice 1987, no. 213; St Petersburg, Hermitage 1992, no. 39; Munich 1996–97, no. 82. BIBLIOGRAPHY Jerusalimskaja 1981, pp. 123–28; Ierusalimskaya 1992, p. 21, fig. 15; Jerusalimskaja and Borkopp 1996, p. 71; Jerusalimskaja 1996, p. 246, fig. 202

B58

Silk textile with elephants

Byzantium, 10th century

Silk, samite – weft faced compound twill; warp: two main warps to one binding warp, pale beige, Z-twist, thread count 16 (x 2) threads per cm; weft: three – dark blue, reddish beige and pale yellow (originally white), without pronounced twisting, thread count 34 threads of working weft per cm; design unit ('rapport') 13.5 × 14 cm;

maximum dimensions of the fragment 14 (17) × 28 cm. PROVENANCE transferred in 1925 from Historical Museum, Moscow; until 1918 in Countess Praskovya Uvarova's collection; this textile and three other silks were discovered together in 1895 by the Countess in Church of Archangels Michael and Gabriel, settlement of Pkhotrer, Upper Svanetia (north-western Georgia) State Hermitage Museum inv. no. ω 1486

A pale pattern with blue detail on a darker blue background in the form of repeating barbed quatrefoils (axes 14 × 13.5 cm), each of which contains the stylized figure of a saddled elephant moving towards the left, with foliate ornament in the interstices. The shape of the quatrefoils reproduces that of precious crosses and panels of reliquaries (Amiranashvili 1971, figs 41, 28) which were widespread in Byzantium and beyond in the tenth century. This not only confirms the dating of the fabric, but also helps to explain the scene: the motif of the saddled elephant, borrowed by Byzantine silk-weavers from the Islamic textile repertoire (Grabar 1968, pp. 265–90), came to be associated in Byzantium with the image of Christ, possibly to justify the fashion for such textiles (Jerusalimskaja 2000, p. 2); the image of Christ or the Crucifixion, placed on crosses, was replaced on textiles with medallions in the same shape with the figure of an elephant.

A similar textile was made as one of the layers of a silk upholstery to an altar cross in the Svanetian settlement of Syupi (Ketzaveli 1972, p. 41). A close variation (possibly also from the upholstery of a cross, to judge by the traces of small nails along the edges) was acquired by the Abegg Stiftung, Berne. AAI

EXHIBITION HISTORY Leningrad, Hermitage 1935, room 224, case V/2

BIBLIOGRAPHY Uvarova 1904, pp. 156–57, pls XLIII–I; Kondakov 1929, p. 344, fig. 102

B59

Gold *bullā* of Basil I

Byzantium (Constantinople), 868–79

Gold; diameter 23 mm, weight 8.38 g

PROVENANCE from collection of Nikolai P. Likhachev, 1938

State Hermitage Museum inv. no. ω 1055

Obverse: inscription reads + I h S ̐ [S XPIS̐OS]– (Jesus Christ); bust of Christ shows Him with the cross behind His head but without nimbus; His right arm is bent at chest level in an act of blessing, and in His left hand He holds a book of the Gospels.

Reverse: circular inscription readsτ'Β'; there are three portraits: Basil I (shown three-quarter-length in the centre), and his sons (shown half-length), the future emperor Leo VI (to the left) and Constantine (to the right).

In Byzantium gold hanging seals, *bullae*, were for the exclusive use of the emperor to ratify particularly important documents, diplomatic and state papers and missives to foreign rulers; the document to which these were attached was known as a chrysobull. Constantine Porphyrogenitus noted that *bullae* varied in weight according to the importance of the person to whom the sealed missive was sent or the solemnity of the occasion. For example, at the top of this hierarchy were the Caliph of Baghdad and the Sultan of Egypt, and missives sent to them were sealed with gold *bullae* weighing four *solidi*. The Khazar khans, the rulers of Armenia, and some of the patriarchs were favoured with gold *bullae* weighing three *solidi*, while other rulers (the doges of Venice, the kings of France and Germany and the Muslim emirs) would receive gold *bullae* weighing two *solidi*. Messages to the Pope and state documents for internal use (bestowing privileges on monasteries or on private individuals) were sealed with gold *bullae* weighing one *solidus*.

Images on gold *bullae* were generally similar to those on contemporary coins. Their manufacture may be divided into three successive chronological groups, reflecting the practice of the Imperial Chancellery. Initially, in the reign of Basil I, they were made with a special plier-shaped die

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(a *boulloterion*) by striking a gold disc with an opening through which a silk cord was threaded. VVG

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Likhachev 1911, pp. 41–42; Likhachev 1999, p. 317

B60

Gold *bullā* of Michael VII

Byzantium (Constantinople), 1071–78

Gold; diameter 18.5 mm, weight 4.35 g

PROVENANCE from collection of Pierre Sabatier and Sergei G. Stroganov, 1925

State Hermitage Museum inv. no. Book Az-65/E no. 4850

The obverse shows the letters IC – XC, and a circular inscription + Ε [.]ΝΥ ΝΟΩΗΥ (Jesus Christ Emmanuel); bust of Christ Pantokrator: His right arm is bent at chest level in an act of blessing, and in His left hand He holds a book of the Gospels.

The reverse has the circular inscription [M[?]X [.]ACIAPΘ (Michael basileus Romaion) and bust of emperor holding a sceptre in his right hand and a globe in his left.

The seal first became known when Pierre Sabatier published a record of his collection in 1847, attributing the gold *bullā* to Manuel I Comnenus (1143–1180). Grierson, however, rejected this attribution and doubted that it was in fact a seal, suggesting that Sabatier's illustration was of an unknown type of gold coin dating from the time of emperor Michael IV (1034–41) (Grierson 1982, pp. 241, n. 19). In a manuscript catalogue entitled 'Seals of the Byzantine Emperors in the Collection of the State Hermitage Museum' Sokolova attributed this *bullā* to Michael IV. Of the four emperors named Michael in the eleventh century she considered Michael IV to be the only one to use the title *basileus Romaion* – as seen here – on his seals and gold coins.

There are, however, a number of features suggesting that this *bullā* dates from the reign of Michael VII Ducas (1071–78). One of the most compelling arguments in favour of this dating is its construction. The *bullā* was produced by stamping together two plaques, as is evident at the ends of the channels and in the two deep incisions along the edge of the seal. Judging from other well-known seals, this technique was not used before the reign

B-60



of Michael VII (Grierson 1982, p. 245). Further compelling evidence is offered by an analysis of the purity of the gold. The gold coinage of eleventh-century Byzantium is typified by a gradual debasement and this is also evident in the gold *bullae* (Grierson 1982, p. 251). Study of coins known to have been struck during the reign of Michael IV show them to have a gold purity of at least 750, falling to 375–333 during the reign of Michael VII. The purity of the gold of the present seal is 333.

Furthermore, if we compare this *bullā* with eleventh-century coins and seals, it is clear that the portrayal of the emperor's face here bears no resemblance to the way in which Michael IV was usually depicted. This personage clearly has a long face and a short narrow beard, whereas Michael IV was invariably shown with a round face and a very short, broad beard. Although not entirely similar, the way in which Michael VII's face was depicted on coins and seals is, nevertheless, close to the depiction on this seal, and on gold coins he bore the title 'Michael, basileus Ducas' (on lead seals it appears as 'Michael, ruler of the Romans, Ducas').

From purely iconographic considerations the seal could also be dated to the reign of Michael VI (1056–57), as the way in which he was depicted on coins and seals is very similar to that seen here. However, the technique used for making gold *bullae* now known to be contemporary with this ruler belongs to a group pre-dating the present seal, and coins minted at this time had a gold purity of at least 583. Moreover, on both seals and coins Michael VI is always referred to as 'autokrator'. These factors would seem to render a dating to his reign, therefore, untenable.

Grierson has linked a gold *bullā* in the Dumbarton Oaks collection, similar to that in the Hermitage, with Michael VII (Grierson 1982, no. 5). It is not in good enough condition to permit a full comparative analysis, but several features taken together make it feasible to link the Hermitage gold *bullā* with the reign of Michael VII and to regard it as a version of the earlier known seal from the Dumbarton Oaks collection. VVG

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Sabatier 1847, pl. XXIII, 15

B6I

Coins of the Macedonian dynasty

a) *Solidus* of Basil I and Constantine

Byzantium (Constantinople), 868–79
Gold, struck; diameter 19 mm, weight 4.26 g
PROVENANCE collection of Ivan I. Tolstoy, 1931
State Hermitage Museum inv. no. Az–65/D cat. 4590

Obverse: inscription round the edge
+ IHXSRSREX REÇNANTIÇM * (*Iesus Christus, Rex regnantium*, Jesus Christ, King of Kings). A figure of Christ seated on a throne with a lyre-shaped back. His right hand is raised in a gesture of benediction, and the Gospels lie on His left knee.
Reverse: inscription round the edge
ΒΑΣΙΛΙΟΣΕΤ COHCTAHΤ'ΑΥÇÇ'Β' (Basil and Constantine, Augusti, Emperors). Busts of Basil (left) and his son Constantine (right), holding a patriarchal cross.

EXHIBITION HISTORY St Petersburg, Hermitage
1998–99, no. XIV/1
BIBLIOGRAPHY Tolstoy 1991, issue X, no. 3

b) *Solidus* of Basil I and Constantine

Byzantium (Constantinople) 868–79
Gold, struck; diameter 20.5 mm, weight 4.40 g
PROVENANCE collection of Ivan I. Tolstoy, 1931
State Hermitage Museum inv. no. Az–65/D cat. 4591

Iconography similar to cat. no. B61a.
EXHIBITION HISTORY St Petersburg, Hermitage,
1998–99 , no. XIV/1
BIBLIOGRAPHY Tolstoy 1991, issue X, no. 3

c) *Solidus* of Leo VI (886–912)

Byzantium (Constantinople), 886–908
Gold, struck; diameter 19.5 mm, weight 4.35 g
PROVENANCE collection of Ivan I. Tolstoy, 1931.
State Hermitage Museum inv. no. Az–65D cat. 4594

Obverse: inscription round the top edge
+ ΜΑΡΙΑ +, letters MR – ΘΥ (*Μητηρ Θεου*, Mother of God); bust of the Virgin Orans.
Reverse: inscription round the edge
ΛΕΩΝΕΙΧΡΙΣΤΩ ΒΑΣΙΛΕΥΣΡΟΜΕΩΝ (*Λεων εν Χριστῳ βασιλευς Ρωμαίων*); Leo, by the grace of Christ, King of the Romans). A bust of the emperor, holding a patriarchal cross on a globus in his right hand.

These coins of Leo VI are the first minted in Byzantium to represent the figure of the Virgin. It is noteworthy that the Virgin appears here without a nimbus, and the image is accompanied by the name ‘Mary’ in Roman letters, as had been customary in Early Christian art. Subsequently, the Virgin was always shown on coins with a nimbus, and the letters MP ΘV but without a name.
EXHIBITION HISTORY St Petersburg, Hermitage
1998–99, no. XIII/11

BIBLIOGRAPHY Tolstoy 1991, issue X, no. 1

d) *Solidus* of Alexander (912–13)

Byzantium (Constantinople), 912–13
Gold, struck; diameter 21.5 mm, weight 4.45 g
PROVENANCE collection of Ivan I. Tolstoy, 1931;
found at Tenderov Spit, near Ochakov
State Hermitage Museum inv. no. Az–65/D cat. 4597

Obverse: inscription round the edge
+ IHXSRSREX REÇNANTIÇM • (Jesus Christ, King of Kings). A figure of Christ, seated on a throne with a lyre-shaped back. His right hand is raised in a gesture of benediction, and the Gospels lie on His left knee.
Reverse: inscription round the edge
+ ALEXAND ROSAΥÇYSTOSROM' (Alexander, Emperor of the Romans). A full-length standing figure of the emperor (on the left) receiving a benediction from St Alexander.

Coins of Alexander, on account of the brevity of his reign, are comparatively rare; nonetheless, his issues are distinguished by a number of innovations. For the first time the gold coins in particular show the figure of the emperor being ceremonially blessed by his name-saint, and this is also the first representation of any saint on Byzantine coinage.
EXHIBITION HISTORY Leningrad, Hermitage 1991;
St Petersburg, Hermitage, 1998–99, no. II/8
BIBLIOGRAPHY Tolstoy 1991, issue X, no. 1

e) Pattern coin for a silver *miliaresion* of Romanos I (920–44)

Byzantium (Constantinople), 931
Copper, struck; diameter 20 mm, weight 4.17 g
PROVENANCE collection of Ivan I. Tolstoy, 1931
State Hermitage Museum inv. no. kn. 3076, cat. 3825

Obverse: inscription round the edge
ROMANO' ENΘΩB'R' (*Ρωμανος εν Θεω βασιλευς Ρωμαιων*, Romanos, by the grace of God, King of the Romans). A bust of the emperor, holding a patriarchal cross on a globus in his right hand.
Reverse: inscription round the edge
ΙΗΣΧΣΧΡΙ ΣΤΥCΗΝΙCΑ (*Ιησους Χριστος νικα*, may Jesus Christ conquer). A cross potent on three steps, and beneath them a globe. At the intersection, a small diagonal cross (x); at the sides of the cross – ∴ .

Pattern coins were used as models for planned issues of gold and silver coins, and were presented to the ruler for official approval. Typically almost all extant pattern coins of the Byzantine Empire belong to the period of the Macedonian dynasty. Apparently none of the pattern coins which have survived to the present day received official approval, insofar as their designs are not encountered in the standard coinage of the Empire. That may explain their preservation, since, given a system of strict control over the output of the

mints in order to discourage counterfeiting, any pattern coins which received official approval should have been destroyed.
These numismatic items, by their very nature, are extremely rare and are known only in unique copies. The only other pattern coin of the emperor Romanos, similar to the Hermitage example but in poorer condition, is in the British Museum collection.

EXHIBITION HISTORY St Petersburg, Hermitage
1998–99, no. XIV/12
BIBLIOGRAPHY Tolstoy 1991, issue X, no. 30

f) *Miliaresion* of Basil II and Constantine VIII (976–1025)

Byzantium (Constantinople), 985–1025
Silver (silver-gilt), struck; diameter 31 mm, weight 3.16 g
PROVENANCE collection of Ivan I. Tolstoy, 1931.
State Hermitage Museum inv. no. Kn. 3214 cat. 8019

Obverse: inscription round the edge
ΕΝΤΟΝΤΩΝΙCΑΤ' ΒΑΣΛΕΙCΩΝCΤ' (*Εν τουτω νικατε Βασιλειος και Κωνσταντινος*, this sign may you conquer, Basil and Constantine). A patriarchal cross with intersecting arms at the mid-points of the cross arms, and a diagonal cross at the junction of the vertical and large horizontal arms, standing on an T-shaped base, a globe, and four steps. The shaft of the cross is decorated with a half-moon at its mid-point; at both sides of the cross are busts of Basil and Constantine; all enclosed within triple concentric rings.
Reverse: five lines of inscription
+ ΒΑΣΙΛ' | CΩNCTAN' | ΠOPFVPOΓ' | ΠICTYΒΛC | ΡΩΜΛΙΩ (*Βασιλειος και Κωνσταντινος πορφυρογεννητος πιστοι βασιλεις Ρωμαιων*, Basil and Constantine, Porphyrogeniti, faithful believers, Emperors of the Romans), with decoration in the form of — ☉ — above and below; all enclosed within triple concentric rings.
EXHIBITION HISTORY St Petersburg, Hermitage
1998–99 , XIV/23
BIBLIOGRAPHY Tolstoy 1991, issue X, no. 14

g) *Miliaresion* of Basil II and Constantine VIII (976–1025)

Byzantium (Constantinople), 989
Silver, struck; diameter 28 mm, weight 2.56 g
PROVENANCE collection of Ivan I. Tolstoy, 1931.
State Hermitage Museum inv. no. Kn. 3076 cat. 4087

Obverse: inscription round the edge
ΘCΕΒΘΤΟΙCΒΑΣΙΛC (*Θεοτοκε βοηθει τοις βασιλευσι*, Mother of God, help the Emperors), letters MP – ΘV; bust of the Virgin Nikopoios; all enclosed within triple concentric rings.
Reverse: five lines of inscription
+ ΜΕΡΘΥ | ΔΕΔΟΘΑΣΜ | ΟΕΙC•CΕΕΛ' | ΠΙΖΩΝΟΥ | CΑΠΟΤΙΧ (*Μητηρ Θεου δεδοξασμενη ο εις σε ελπιζων ουκ αποτυγχανει*, Mother of God, full of glory, he who trusts in thee,



B-61b

shall not fail), with decoration above of two lines; and below, two lines on either side of the ::; all enclosed within triple concentric rings.

This coin is very rare, possibly a commemorative piece, issued in connection with the battle of Abydos in 989, as a result of which the revolt of Bardas Phokas was crushed and he himself perished.

EXHIBITION HISTORY St Petersburg, Hermitage 1998–99, XIV/23

BIBLIOGRAPHY Tolstoy 1991, issue X, no. 6; Shandrovskaia 1999, p. 204, fig. 3, no. 4

h) *Histamenon nomisma* of Romanos III (1028–34)

B-61d

Byzantium (Constantinople), 1028–34

Gold, struck; diameter 24 mm, weight 4.37 g

PROVENANCE collection of Ivan I. Tolstoy, 1931

State Hermitage Museum inv. no. Az-65/D cat. 4641

Obverse: inscription round the edge

ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΥΣ (Jesus Christ, King of Kings). A figure of Christ, seated on a throne with a high rectangular back. His right hand is raised to chest level in a gesture of benediction, and His left is supporting the Gospels on his knee; all enclosed within a double ring of dots.

Reverse: inscription round the edge

ΘΕΟΤΟΚΟΣ ΒΡΩΜΑΝΩ (Mother of God, aid Romanos). The letters M Θ. A full-length standing figure of the emperor (left) being blessed by the Virgin; all enclosed within a double ring of dots.

B-61g

The *histamenon nomisma* (*nomisma* being the Greek name for the gold *solidus*) was introduced into circulation during the reign of Nikephoros II Phokas (963–69). The same emperor was also responsible for issuing a lighter gold coin, the *tetarteron nomisma* (lit. lessened by a quarter), which was rated as equal in value to the full-weight *histamenon nomisma* (lit. solid, firm). The two coins were identical in appearance, but the full-weight *histamenon nomisma* was thinner and larger in diameter, and over time acquired a slightly concave form (presumably for durability), while the *tetarteron nomisma* was struck in a thicker, flatter mould of a smaller diameter.

EXHIBITION HISTORY St Petersburg, Hermitage 1998–99, XIII/16

BIBLIOGRAPHY Tolstoy 1991, issue X, no. 1

i) *Histamenon nomisma* of Romanos III (1028–34)

B-61i

Byzantium (Constantinople), 1028–34

Gold, struck; diameter 24 mm, weight 4.40 g

PROVENANCE collection of Pierre Sabatier and Sergei G. Stroganov, 1925

State Hermitage Museum inv. no. Az-65/D cat. 4183

Similar to cat. B61h.

B-61k

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Sabatier 1847, pl. XVIII, 28; Sabatier 1862, vol. II, p. 152, no. 1



j) *Miliaresion* of Romanos III (1028–34)

Byzantium (Constantinople), 1030(?)

Silver, struck; diameter 24 mm, weight 2.12 g

PROVENANCE collection of Photiadis Pasha, 1890
State Hermitage Museum inv. no. Kn 3076, cat. 4312

Obverse: inscription round the edge

[ΠΑΡ]Θ ΕΝΕ ΟΜΠΟΛΑΙΝΕ (*Παρθενε σοι πολυαινε*). The letters M Θ to the right and left of a full-length standing figure of the Virgin Hodegetria, holding the infant Christ in her left arm; all enclosed within triple concentric rings, the middle one of which is decorated with 8 seed-pearls.

Reverse: inscription round the edge

ΟΧΑΠΙΚΕΠΑΝ [ΤΑ ΚΑΤΟΠ]ΘΟΙ (*ος ηλπικε παντα κατορθοι*, Whosoever trusts in thee, most sublime Virgin, will prosper in all things). A full-length standing figure of the emperor, holding a patriarchal cross on a long shaft in his right hand, and an orb surmounted by a patriarchal cross in his left; all enclosed within triple concentric rings, the middle one of which is decorated with 8 seed-pearls.

The figure of the Virgin on this coin is the only example of the use in Byzantine coinage of the full-length Hodegetria type. It relates to a well-known icon, which, according to tradition, was painted by St Luke and was kept in the Church of the Hodegetria in Constantinople. People visited this icon to pray for aid and protection before leaving on military expeditions. The issue of the coin is connected with the campaign of Romanos III in Syria in 1030.

EXHIBITION HISTORY Leningrad, Hermitage 1987;

Leningrad, Hermitage 1991, no. 55

BIBLIOGRAPHY Froehner 1890, no. 674; Guruleva 1991, p. 91; Shandrovskaia 1999, p. 204, fig. 3, no. 5

k) *Miliaresion* of Romanos III (1028–34)

Byzantium (Constantinople), 1030(?)

Silver, struck; diameter 28.5 mm, weight 2.48 g

PROVENANCE collection of Pierre Sabatier and Sergei G. Stroganov, 1925

State Hermitage Museum inv. no. Kn 3076, cat. 4311

Similar to cat. no. B61j.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Sabatier 1847, pl. XXIV, 33; Sabatier 1862, vol. II, p. 172, no. 7

l) Pattern coin for gold *histamenon nomisma* of empress Zoe (1041)

Byzantium (Constantinople), 10–13 December 1041
Copper, struck; diameter 26 mm, weight 14.53 g
PROVENANCE collection of the Russian Archaeological Institute in Constantinople, 1931
State Hermitage Museum inv. no. Kn 3214, cat. 9231

Obverse: inscription in two columns
IC| O| AN| T| I – XC | Φ | Ω | NH | T
(*Ἰησοῦς Χριστὸς Αντιφωνητής*, Jesus Christ Antiphonetes). Three-quarter-length standing figure of Christ Antiphonetes; His right hand is raised to chest level in the gesture of benediction characteristic of this type of Christ figure, i.e., with closed thumb and middle finger; in His left hand the Gospels.

Reverse: inscription round the edge
+ΖΩΗΑ ΥΓ ΟΥΚΤΗ (Zoe, Empress); bust of Zoe holding a sceptre and orb surmounted by a trefoil.

Since there was no subsequent issue of coins of the empress Zoe on this pattern (presumably because she ruled in her own name for only four days), pattern coins have remained a unique group of objects commemorating her brief personal rule. At present, apart from the Hermitage example, two other pattern coins are known to exist – one is in the Archaeological Museum in Istanbul, the other in a private collection.

The coin in the Hermitage collection has a small cross scratched above the orb. The presence of graffiti of this kind may be interpreted in different ways. The cross might have been incised when the pattern was officially approved, in order to exchange it for the trefoil at the minting of the coin in gold; it might be the personal mark of the owner; or it might have appeared by accident.

The icon of Christ Antiphonetes was the object of particular veneration by the empress Zoe, who, it is recorded in the ‘Chronographia’ of Michael Psellos, had a personal copy made of the icon (in the Church of the Chalkoprateia), to which she turned for advice and support in time of joy and sorrow. From its first appearance on Zoe’s coinage this type of Christ-figure was used subsequently only twice in Byzantine currency: on an anonymous *folles* of Class C (1042(?)-50), and on a *folles* of Nikephoros III (1078–81).

There is still some disagreement over the date of the presumed minting of these pattern coins, which is assigned either to the period 10–13 December 1041, when Zoe occupied the throne of Byzantium alone (between the death of Michael IV and the election of Michael V), or alternatively to the April revolt of 1042, when, following a brief period of exile on the Princes’ Islands, Zoe was returned to Constantinople. The argument in favour of December 1041 seems to me better founded, insofar as on the second occasion Zoe was elected empress jointly with her sister



B-61l

B-61m

Theodora, which would rule out the preparation of a pattern coin bearing Zoe’s image alone.
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Guruleva 1998/1, pp. 68–69

m) *Histamenon nomisma* of Theodora (1055–56)

Byzantium (Constantinople), 1055–56
Gold, struck; diameter 25.5 mm, weight 4.44 g
PROVENANCE collection of Ivan I. Tolstoy, 1931
State Hermitage inv. no. Kn Az-65/D cat. 4655

Obverse: inscription round the edge
+ IhSXISREX REJNANTihM (Jesus Christ, King of Kings). Full-length standing figure of Christ. His right hand is raised to waist level, and in His left he holds the Gospels; all enclosed within a double ring of dots.

Reverse: inscription round the edge
+ ΘΕΟΔΩΡΑ ΑΥΤΟΚΤΑ (Theodora, Empress). The letters M – Θ at the top right corner. Full-length standing figures of the Virgin and the empress holding a *lavarit* (standard) between them, on a long shaft, decorated in the centre with seed-pearls; all enclosed within a double ring of dots.

EXHIBITION HISTORY St Petersburg, Hermitage 1998–99, XIII/6
BIBLIOGRAPHY Tolstoy 1991, issue X, no. 1

n) *Histamenon nomisma* of Romanos IV (1068–71)
Byzantium (Constantinople), 1068–71
Gold, struck; diameter 27 mm, weight 4.37 g
PROVENANCE acquired before 1930
State Hermitage Museum inv. no. Az-65/D cat. 4249

Obverse: inscription round the edge
+ ΡΩΜΑ ΕΛΚΕΙ (Romanos and Eudokia). The letters IC – XC; three full-length standing figures: Christ in the centre, crowning Romanos and his wife Eudokia; all enclosed within a double ring of dots.

Reverse: inscription round the edge
ΚΩΝ ΜΧ ΑΝΔ (Constantine, Michael, Andronikos). Three full-length standing figures of the sons of Eudokia and her first husband, Constantine X; in the centre Michael VII, to the left Constantine, and to the right Andronikos; all enclosed within a double ring of dots. VVG
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

B-61n

The Comneni and the Angeli, 1055–1204

B62

Fragmentary manuscript of Gospels

Byzantium, 12th century (?)

Parchment, gold, paint; 17.3 × 12.7 cm

PROVENANCE purchased in Istanbul in 1914 by antiquarian Mikhail Savostin; sold by him on 24 April 1914 to the Museum of the Stieglitz School of Art and Design; entered Hermitage in 1924, where it was kept in library, and transferred to Byzantine Section in 1939
State Hermitage Museum inv. no. ω 1162

The manuscript consists of eight folios (16 pages), and contains St Mark's Gospel (14: 72–16: 20) and St Luke's Gospel (up to 1: 33). The text is written in a distinctive minuscule. The fragment of manuscript contains an ornamental headpiece (folio 6), initials and five miniatures: The Evangelist Luke (reverse of folio 5), Christ before Pilate (reverse of folio 1), The Carrying of the Cross (folio 2), Joseph of Arimathea (folio 3), and The Annunciation (reverse of folio 8). The miniatures are incorporated into the text (with the exception of the representation of the Evangelist Luke), and measure 7 × 7 cm.

The manuscript has attracted the attention of specialists, though no definitive decision on its dating and even its originality has yet been pronounced. For example, M. Richard has advanced the opinion that the manuscript is a forgery or, if it is original, that it dates from the thirteenth to the fifteenth century and is the work of a provincial artist who has clumsily imitated professional miniaturists. K. Treu has dated it to the twelfth–thirteenth century, whilst Yevgeniya Granstrem has dated it to the twelfth century. The manuscript was attributed to the twelfth century when it was included in the catalogue of the exhibition *Byzantine Art in the Collections of the USSR*, held in Leningrad and Moscow in 1975–76. In recent years this manuscript and its decorative setting have attracted the attention of Tatiana Tolstaya and Boris Fonkich, and we hope that when their research is published it will shed definitive light on the attribution of this work. In this catalogue we have retained the traditional twelfth-century dating, but put a question mark next to it.

This fragment is the sole illuminated manuscript in the Hermitage Byzantine collection. Immediately after one of the miniatures had been reproduced in the catalogue to the 1975–76 exhibitions the Greek scholars Anna Marava-Chatzinikolou and Christina Toufexi-Paschou noticed that the miniatures of the Evangelist Luke and Christ before Pilate were

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almost identical to the miniatures in the late-twelfth-century Gospels from the National Library in Athens (Cod. 93). The manuscripts and, especially, their decoration are unquestionably similar. However, it remains unclear whether they belong to the same synchronous group or were produced from the same prototype; if the latter is the case the Hermitage fragment may actually be a fairly late work. The Athens manuscript is believed to have been produced on Mount Athos, and the folios in the Hermitage may have the same provenance. Another manuscript belonging to the same group as these two is presently in the USA. Though the question of the Hermitage fragment's attribution remains open and undoubtedly needs to be resolved through comprehensive research into the text's palaeography and the style of the miniatures, in our opinion the manuscript should not be considered as a forgery. This view is supported by the recently revealed history of how it came to Russia; the antiquarian Mikhail Savostin, who purchased the manuscript in Istanbul in 1914, had an irreproachable reputation and possessed a rare professionalism. It is also known that before he sold the manuscript to the Museum of the Stieglitz School of Art and Design he sent it to be examined by the leading experts of the early twentieth century. YAP

B-62



EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 512

BIBLIOGRAPHY Granstrem 1963, pp. 190–91, no. 364;



B-63

Treu 1966, pp. 229–30; *Iskusstvo Vizantii* 1977, vol. 2, no. 512; Marava-Chatzinikolou and Toufexi-Paschou 1978, pp. 232, 234

B63

Icon reliquary with Crucifixion, other Feast scenes and saints

Byzantium; enamels 11th–13th centuries, silver 12th and 14th centuries

Wooden (linden) panel, painted icon, with attached cloisonné enamel plaques on gold, silver-gilt plaques with repoussé and engraving; 34.3 × 32.5 cm

INSCRIPTIONS in addition to the Greek inscriptions with the names of the saints depicted or of those whose relics were kept in the capsules, inscriptions also accompany the scenes of The Crucifixion – Η ΣΤΑΥΡΩΣΗΣ (Crucifixion), and The Entombment – ΧΣ ΠΡΟΚΕΙΤΑΙ Κ ΜΕΖΕΤΑΙ ΘΣ (ΧΣ προκειται και μετεζεται θεος, Christ is placed [in the tomb] and will rise as God); the restoration of the inscription and translation now commonly accepted are the work of Kondakov (Kondakov 1902, pp. 261–63)

PROVENANCE acquired in 1911; originally from southern Italy; purchased by Grigory S. Stroganov in 1892 and in his collection in Rome until 1911

State Hermitage Museum inv. no. ω 211

This icon reliquary is composed of parts made at

different times that have been secured on to a wooden base. In the centre are four plaques in cloisonné enamel depicting the following scenes: The Crucifixion, The Entombment, James (the Lord's Brother), and St Gregory the Theologian. The borders have repoussé silver plaques of various sizes. Above the Crucifixion is a repoussé image of the Koimesis (Dormition of the Virgin). Each corner has half-length portraits of the saints: top left is Basil the Great and bottom left Nicholas the Miracle-Worker, while top right shows John Chrysostom and bottom right Athanasius of Alexandria. The top and bottom borders of the icon have cross-shaped and rectangular capsules that once contained relics of John the Baptist, John

Chrysostom, Stephen the Younger, St Demetrios and St Theodore. On the vertical borders are three-quarter-length portraits of the Apostles Peter and Paul and the Evangelists John and Matthew. At the bottom left is St Theodore the Warrior and on the right The Carrying of the Cross.

Stylistic and iconographic similarities exist between the scene of the Crucifixion and the plaque formerly in the Reichskapelle in Munich, as well as between the enamels on the border and details on the casing of the Sienese Gospels (Likhachev 1911, pl. III). The portraits of the founders of the Orthodox liturgies, Basil the Great and John Chrysostom, are iconographically similar to the depiction on the cross of Queen Dagmar (Copenhagen 1996, pp. 118–20). This comparison makes it reasonable to conclude that three enamel plaques at the centre date from the eleventh–twelfth century, while the four repoussé depictions of various saints date from the twelfth century (Grabar 1975, pp. 75–76). As far as the composition of the Entombment is concerned, the enamel colouring used here is not generally regarded as truly Byzantine, and it may be compared with works of the enamel school in Palermo at the end of the twelfth to thirteenth century (*The Secular and Ecclesiastical Treasures* 1991, nos 147–48). The repoussé depictions of the Apostles and Evangelists on the icon's borders and the composition of the Koimesis display features of the Palaeologan style, with its tendency to miniaturization (Bank 1973, pp. 157–59). The principle of decorating an icon's borders with small rectangular plaques depicting various saints and scenes from the Gospels is highly typical of late repoussé works. It was at this time that icon reliquaries became markedly more widespread (Frolow 1965, p. 103), and the relics came to be regarded as more significant than the ensemble of the work of art (Grabar 1975, pp. 75–76). VNZ EXHIBITION HISTORY Grottaferrata 1906; Leningrad, Hermitage 1975–76, no. 538; Moscow 1976, no. 538 BIBLIOGRAPHY Bank 1985, pp. 307–8, nos 190–93

B64
Icon with St Theodore the Dragon-Slayer

Byzantium, 13th century
Cloisonné and champlevé enamel on copper, silver, repoussé and engraving; wooden base new; 24.3 × 21.5 cm
INSCRIPTIONS around the saint's head Ο ΑΓΙΟΣ ΘΕΟΔΩΡΟΣ Ο ΒΑΘΗΡΙΑΚΗΣ (St Theodore of Bathys Rhyax)
PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky
State Hermitage Museum inv. no. ω 28

This icon depicts the warrior-saint Theodore of Bathys Rhyax slaying the dragon with his lance. The saint has taken his name from the place where

B-64



a monastery was dedicated to Theodore the Dragon-Slayer. The monastery is known to have existed from the eleventh century and was in the capital of the Byzantine Empire near the *hagiasma* (miraculous spring) of St Paraskeve in a valley bearing the name Bathys Rhyax, meaning 'deep stream' (Janin 1964, p. 444). Each summer numerous pilgrims came to pay homage to St Theodore of Bathys Rhyax (Janin 1935, pp. 62–63). *Eulogiai* (pilgrim tokens) were specially made in the form of glass-paste cameos showing the dragon-slaying saint (Ross 1962, p. 89, no. 106). The same place-name features twice in Asia Minor: at a monastery dedicated to Jesus Christ in the area of Bathys Rhyax, and at another monastery dedicated to St Theodore at Bathys Rhyax in Cappadocia. It has been suggested that the latter may have belonged to the Constantinopolitan monastery (Pantchenko, 1911, pp. 200–1).

On the right and at the base the icon has a repoussé silver casing with a full-length depiction

of St Demetrios and half-length depictions of Sts Panteleimon and Damian; the portraits are accompanied by Greek inscriptions; the background is filled with vegetal ornament. During the Middle Byzantine period Constantinople had sixteen churches and monasteries bearing the name of St Theodore. Most of the glass-paste *eulogiai* depicting the dragon-slayer were made during the Latin occupation of the city, i.e. in the thirteenth century (Zalesskaya 1997/3, pp. 154–56). The icon depicting St Theodore of Bathys Rhyax should be dated to the same period. The decoration of the repoussé casing is entirely consistent with this period (Grabar 1975, p. 75). VNZ EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 544; Moscow 1976, no. 544 BIBLIOGRAPHY Pantchenko 1911, pp. 200–1; Bank 1985, p. 308, no. 194



B-65

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 548; Moscow 1976, no. 548; St Petersburg, Hermitage, Menshikov Palace, 1998, no. 58

BIBLIOGRAPHY Bank 1978/1, pp. 39–40, pl. 28; Bank 1985, pp. 308–9, nos 205–6; *Early Christian and Byzantine Art* 1990, pp. 41–42, fig. 7; Zalesskaya and Piatnitsky 1993, pp. 252–53, fig. 374; Piatnitsky 1995, pp. 233–34

B66

Rhipidion (liturgical fan)

Byzantium, 11th century

Bronze, silver and niello inlay; 18.8 × 19.1 cm

PROVENANCE purchased from Osman Nuri-bei in 1911
Hermitage State Museum inv. no. ω 210

This bronze openwork disc with inset cross and three trapezoidal projections is probably part of a church fan, a *rhipidion*. Christ Pantokrator and the Virgin Orans are depicted on the double-sided medallion in the centre of the cross and are surrounded by the Archangels Raphael, Uriel, Michael and Gabriel, here seen in flight and inlaid in silver with partial use of niello. The technique used here was also applied to a group of crosses of the tenth to eleventh century, one of which, the cross of Marko Pechernyk, was made in about 1090 (New York 1997, p. 302); this technique is also seen on the bronze doors produced in Constantinople between 1062 and the early twelfth century for a number of cathedrals in southern Italy (Matthiae 1971, pp. 30–51). The images on the *rhipidion* are accompanied by encrusted Greek inscriptions with the names of the figures shown. Unlike the scenes on the bronze doors, the figures on the *rhipidion* are not entirely covered with sheets of silver, but simply outlined with silver. From its iconographic and stylistic characteristics the *rhipidion* can be dated to the late eleventh century, and the features that it undoubtedly shares with works from Constantinople indicate that it was also made in the capital. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 566; Moscow 1976, no. 566

BIBLIOGRAPHY Bank 1967, p. 240, pl. 7; Bank 1978, pp. 75–76



B-66

B65

Staurotheke (cross reliquary) with Crucifixion and Saints

Byzantium, late 11th–early 12th century
Silver, repoussé, engraving, gilding, wood;
29 × 20.5 × 4.2 cm

INSCRIPTIONS in the Crucifixion, above the heads of the Virgin Mary and St John ΙΑΕ Ο ΥΟΣ ΣΟΥ (This is your son) and ΙΑΟΥ Η ΜΗΡ ΣΟΥ (This is your mother)

PROVENANCE acquired from Russian Museum in 1931, previously in main collection of Armoury Chamber at Moscow Kremlin; in 1871 transferred to Museum of Ancient Russian Art at Academy of Arts in St Petersburg; from 1898 to 1930 it remained in Russian Museum

State Hermitage Museum inv. no. ω 839

Inside the casket is a recess in the form of a six-armed cross that was used as a receptacle for fragments of wood from the True Cross, beside which are depicted the emperor Constantine and his mother Helena. The top and two vertical borders carry half-length depictions of holy figures in medallions; at the top left are the Archangels Michael and Raphael, and to the right of the

altar is Uriel and, although he is no longer visible, probably Gabriel; the figures on the left vertical border are Peter, John the Theologian, Luke, Andrew, Simon, Thomas, Nicholas and Theodore; those on the right are Paul, Matthew, Mark, Bartholomew, Jacob, Philip, John Chrysostom and another John who is iconographically distinct from the John featured on the left border. The obverse of the lid shows the Crucifixion with a stylized depiction of the sun and moon above the cross denoting the universal significance of the redeeming sacrifice; the figures at the bottom are the saints Cosmas, Panteleimon and Damian. The reverse of the lid features a six-armed Golgotha cross with trees on either side; there is a similar four-armed cross on the reverse side of the *staurotheke*. Each of the images in the medallions is accompanied by a Greek inscription with the name of the figure depicted. The work has been dated by reference to similar objects of this period. The half-length depictions of the saints (in so-called *imago clipeata*) are highly typical of decorative art of the eleventh and twelfth centuries; it is quite possible that various parts of the reliquary, for example the cross on the reverse of the lid, were decorated at different times (Bank 1978/1, pp. 39–40). VNZ



B-67

B67 Icon with Mother of God and Child

Byzantium, 12th century

Bronze, gilding; 6.8 × 5 cm

INSCRIPTIONS fragments of the Greek inscription on the front edges of the icon +KE BOHΘ ON ΔΟΥΛΟΝ Τ ΒΑΣΗ...ΗΔ ΝΚ ΟΙΚΟΝΟΜΟ ΤΗΣ..... (Κ(υρι)ε βοηθ(ει) (τ)ον δουλον (του) Βασι(λειον)κ(αι) οικονομο(ν) της...; Lord, help thy Servant Basil ... and econom...); the reverse also shows some fragments of a poetic inscription ΑΝΟ ΠΡΟΦΗΤΣ ΤΕ ΣΚΗΑΣ ΚΕ.....ΚΑΤΟ ΜΑΘΗΤ ΤΟΝ ΤΥΠΟΝ ΤΟΝ ΕΚΣ (ανω προφητη(η)ς τη(ς) σκ(ι)ας και... κατω ματητη(η)ς τ(ου)ς τυπ(ου)ς)...., In the highest the prophet prophesies and proclaims shadows and forms, while his disciple beneath fulfils his prophesies) (trans.V. Latyshev)

PROVENANCE found in 1895 on a southern slope in ancient town of Chersones between the cathedral and Karantinnaya Bay (*Otchety Arkheologicheskoy Komissii* post-1895, St Petersburg 1897, p. 4, pl. 5, p. 94, pl. 240); acquired in 1896

State Hermitage Museum inv. no. × 110

A painting of a youthful Virgin Hodegetria holding her right hand out to the Child sitting on her left arm. The figure is in the style of the second half of the twelfth century, when the so-called living icons, with their emphatically emotional appeal, first appeared (Belting 1994, pp. 262–65). It is for this reason that the icon has been attributed to the Palaeologan period and dated to the late thirteenth or early fourteenth century (Kondakov 1914–15, p. 248). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 574; Moscow 1976, no. 574; Sevastopol 1988

BIBLIOGRAPHY Latyshev 1899/1, pp. 359–66; Latyshev 1899/2, pp. 41–46; Kondakov 1915, pp. 247–48, pl. 130

B68

Two ceramic dishes

a) Dish with hero fighting fantastic wild beast

Byzantium, 12th century

Clay, glaze, sgraffito technique; diameter 31.8 cm, diameter of foot 10.1 cm

PROVENANCE found in Chersones in 1955 and acquired by Hermitage in same year
State Hermitage Museum inv. no. × 728

The decoration is achieved by finely worked lines cut through the slip to expose the darker clay ground, the technique known as sgraffito. The dish is a typical example of the decorative ceramics represented by finds in the Baths of Zeuxippus in Constantinople (Megaw 1968, pp. 67–88; Megaw 1989, pp. 259–66). Archaeological data have made it possible to date the dish to the late eleventh or early twelfth century and link it with items from what is broadly seen as the Constantinopolitan school, which included not only Constantinople itself but also centres in the north-western parts of Asia Minor, in the small area that remained part of Byzantium following the defeat at the battle of Manzikert (1071) and the establishment of an independent state by the Seljuk Turks (Waksman and Spieser 1997, p. 120). Battle scenes were frequently depicted on sgraffito ceramics originating from a number of different regions throughout the Byzantine Empire (*Vizantiyski Kherson* 1991, p. 187; *Byzantine Glazed Ceramics* 1999, pp. 27, 40). Warriors are depicted fighting ferocious animals or, like St George, slaying a dragon, and they epitomize the heroes of the Byzantine epics. Direct coincidences with the legendary hero Basil Digenes Akritas can also be found (Darkevich 1975, pp. 142–53). It would, however, be equally correct to see them as sharing certain features in common with defenders against enemies and destroyers of the forces of evil.

EXHIBITION HISTORY Leningrad 1975–76, no. 664;

Moscow, 1976, no. 664; Leningrad, Hermitage 1990, no. 1

BIBLIOGRAPHY Darkevich 1975, pp. 142–53, fig. 222;

Yakobson 1979, pp. 120–21, fig. 75.3; Bank 1985, p. 315,

no. 229

b) Dish with griffin fighting serpent

Byzantium, early 12th century

Clay, glaze, sgraffito technique; diameter 35 cm, diameter of foot 11 cm

PROVENANCE found in Chersones in 1894 and acquired by Hermitage in 1895

State Hermitage Museum inv. no. × 282

The style of incising through the slip indicates that this is a relatively early work of the late eleventh to early twelfth century. The sgraffito style is the same as that seen on a large number of works found in the Baths of Zeuxippus in Constantinople (Megaw 1968, pp. 67–88; Megaw 1989, pp. 259–60).



B-68

Byzantium inherited from antiquity the concept of the griffin as a tireless and vigilant guardian. A griffin alone or fighting with a serpent or wild beast safeguarded the contents of the vessel on which it was depicted from sorcery and secret ill-will (Darkevich 1975, p. 193).

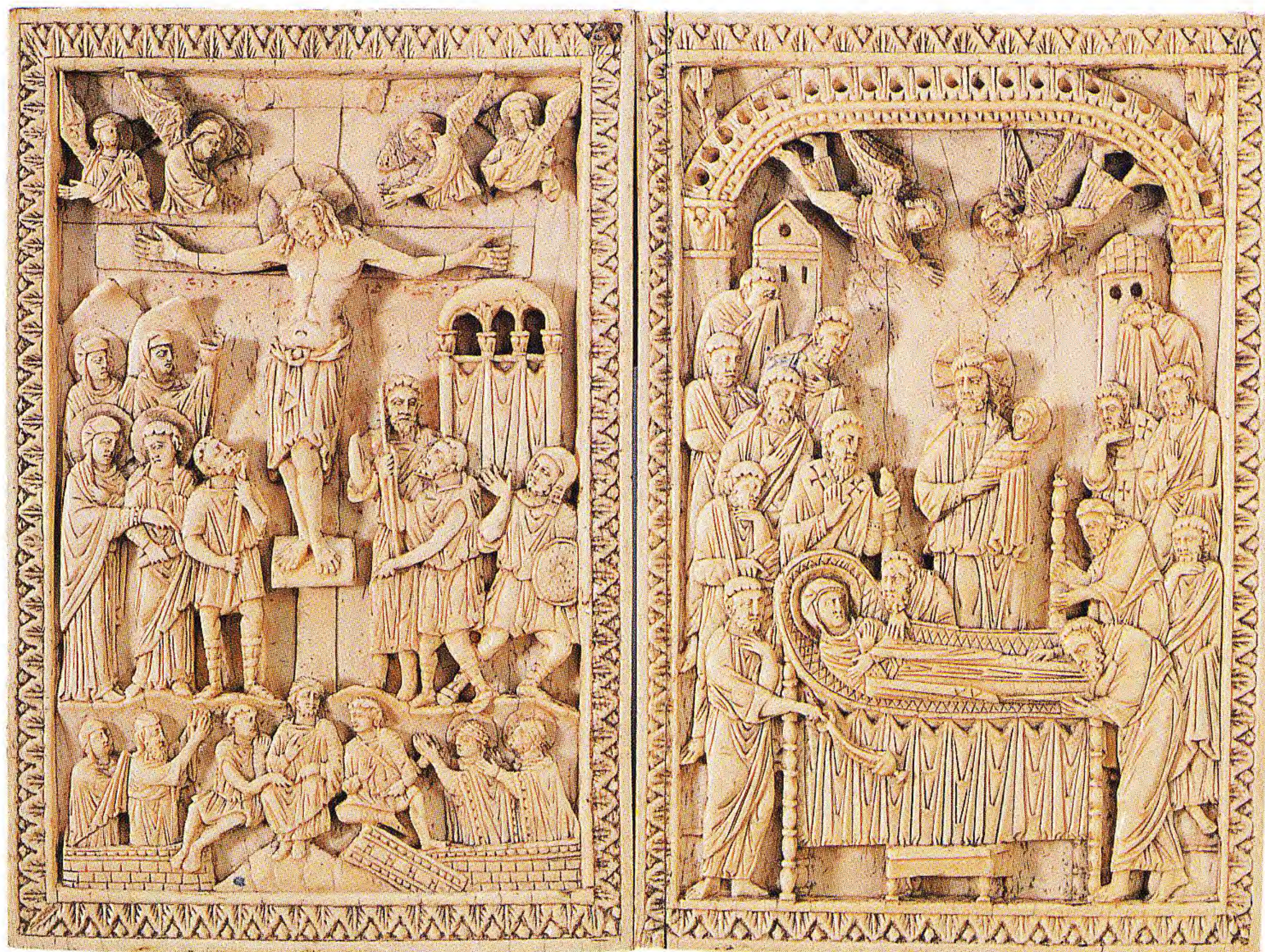
A large number of similar vessels have been recorded as emanating from various parts of the Byzantine Empire (*Vizantiyski Kherson* 1991, pp. 178–79, 186; *Byzantine Glazed Ceramics* 1999, pp. 17), and have been tentatively dated from the second half of the eleventh to the end of the thirteenth century, depending on the depth and thickness of the incised lines, among other characteristics of the decoration. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 661; Moscow 1976, no. 661

BIBLIOGRAPHY Darkevich 1975, pp. 193–94, fig. 299;

Yakobson 1979, pp. 120–23, fig. 76, 1; Bank 1985, p. 314,

no. 226



B-69

B69 Diptych with Koimesis and Crucifixion

a) Koimesis

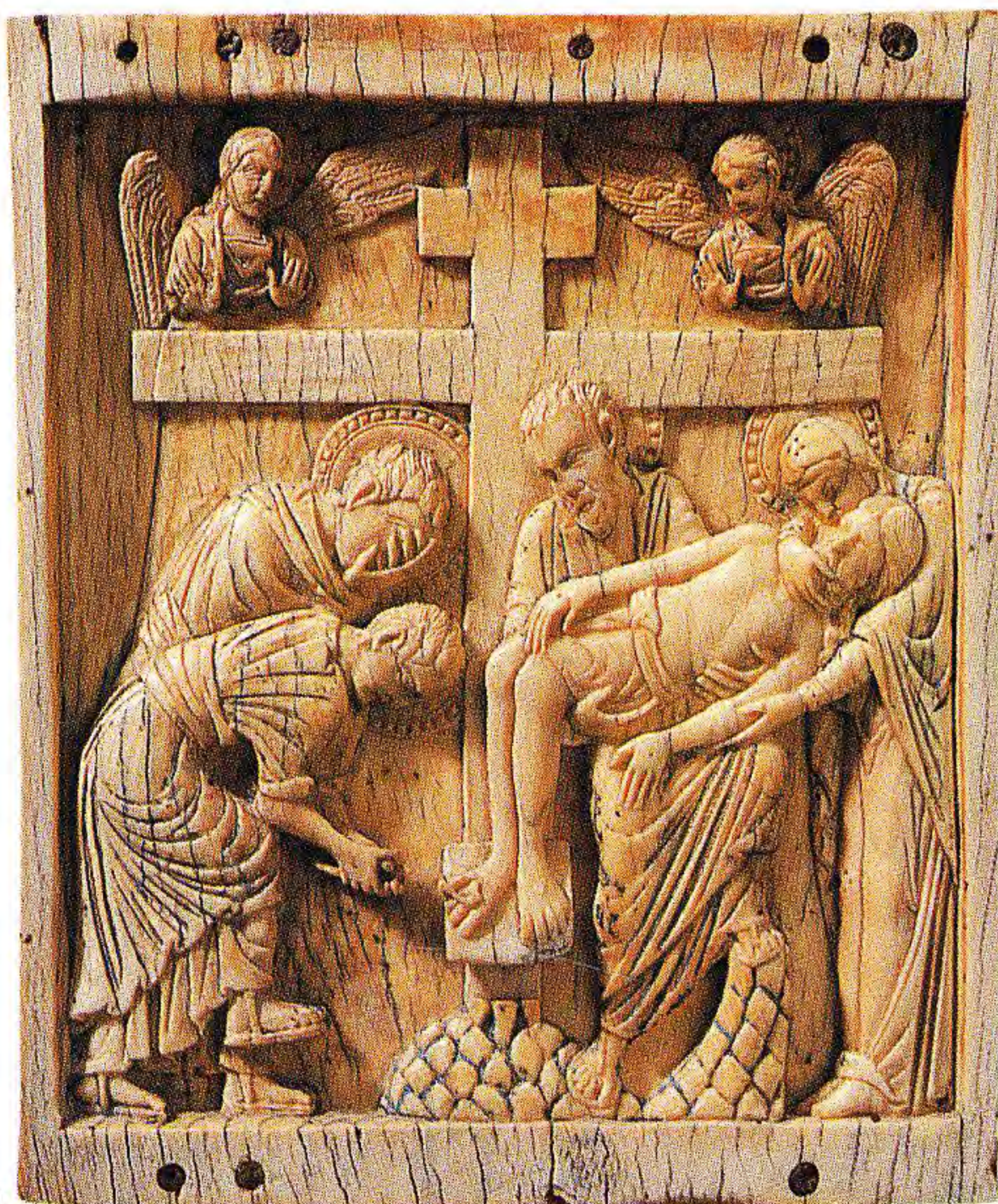
Byzantium, 12th century
Ivory, carving, gilding; 19.2 × 12.8 cm
State Hermitage Museum inv. no. ω 843

This diptych panel, which forms a pair with that depicting The Crucifixion (cat. B69b), served as an ornament on a book-binding. The Koimesis is shown in its traditional iconographic variant – with the twelve Apostles – in keeping with the Orthodox text. Stylistically the panel belongs to the so-called Framework Group and is dated to the twelfth century (Goldschmidt and Weitzmann 1979, p. 74).

b) Crucifixion

Byzantium, 12th century
Ivory, carving, gilding; 19.2 × 12.8 cm
PROVENANCE acquired in 1885 from collection of Alexander P. Bazilevsky
State Hermitage Museum inv. no. ω 843

This diptych panel served as an ornament on a book-binding. The Crucifixion is shown in its large-scale iconographic variant – in addition to the Crucifixion proper, with the Virgin, John, the Holy Women, Joseph of Arimathea, and the centurion Longinus, the composition includes Christ receiving His disciples, and the biblical kings and Adam and Eve rising from their graves. Stylistically the panel belongs to the so-called Framework Group, and is dated to the twelfth century (Goldschmidt and Weitzmann 1979, p. 74). Its closest analogy is in the



B-70

Kofler-Truinger Collection in Lucerne (*Sammlung* 1964, p. 60). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, nos 595, 596; Moscow 1976, nos 595, 596; Maastricht 1994, nos 9, 10; Nagaoka–Osaka 1996, no. III–26, 27
BIBLIOGRAPHY Goldschmidt and Weitzmann 1979, p. 74, pl. LXVI, no. 202, nos 201, 202; Bank 1985, pp. 295–96, no. 143, 144

B70

Icon with Deposition

Byzantium, late 11th to early 12th century
Ivory, carving; 13 × 10.6 cm
PROVENANCE purchased by antiquarian Richard in Vienna; transferred in 1925 from Museum of Arts to Museum of the Stieglitz School of Art and Design
State Hermitage Museum inv. no. ω 266

The panel from the diptych in Hanover with its depiction of The Descent from the Cross is iconographically close; it is attributed to the Romanos Group and dated to the mid-tenth century (Goldschmidt and Weitzmann 1979, p. 37). Both works display a non-traditional grouping of figures: on the right are the Theotokos and St Joseph of Arimathea, who receives the body of Christ. To the left are Nicodemus, who pulls out the nails from the feet of the crucified Christ, and St John. Generally the Theotokos stands to the left and John to the right, as in the scene of the Crucifixion. Weitzmann left open the question of the date of this work (Goldschmidt and Weitzmann 1979, p. 81), suggesting that it was possible to date stylistically similar works of the same subject to a period from the eleventh to the thirteenth centuries (p. 78). The Hermitage icon was probably made during that period. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 597; Moscow 1976, no. 597
BIBLIOGRAPHY Goldschmidt and Weitzmann 1979, p. 81, pl. LXXV, no. 232

B71

Casket with scenes of Adam and Eve

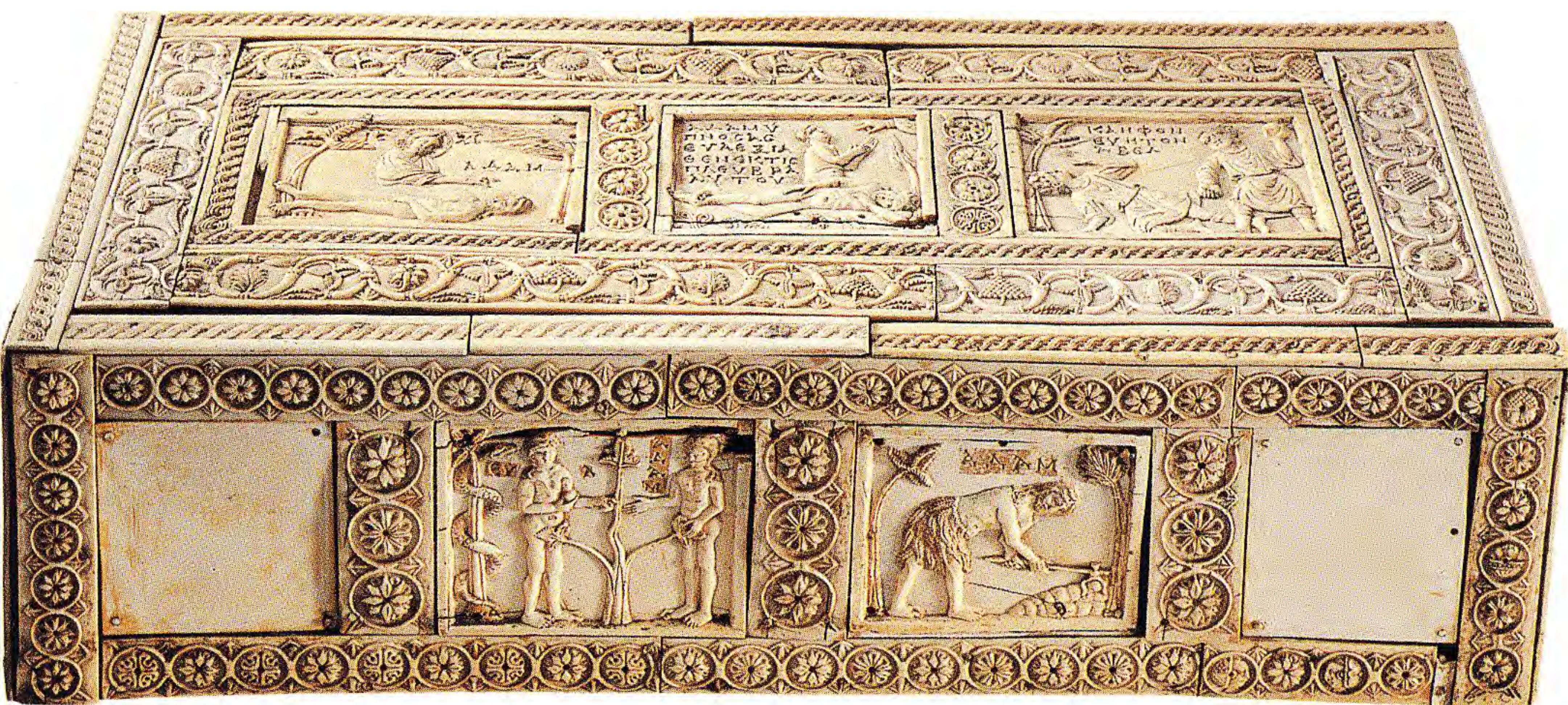
Byzantium, late 11th – early 12th century
Ivory, wood, carving, gilding, painting;
12.7 × 46.5 × 19.3 cm
Greek INSCRIPTIONS in each panel ΑΔΑΜ ΥΠΙΝΟΣΑΣ (Adam asleep); ΕΥΑ ΕΝΑΞΕΛΑΘΕΝ ΕΙΣ ΤΟ ΠΛΕΥΡΑ ΑΥΤΟΥ (Eve is taken from his side); Ο ΠΛΟΥΤΟΣ (Wealth); ΚΑΗ(Ν) ΦΟΝΑΥΗ ΤΟΝ ΑΒΕΛ (Cain murders Abel); ΙΣ ΧΣ (Jesus Christ); ΑΔΑΜ (Adam); ΕΥΑ ΑΔΑΜ (Eve Adam)
PROVENANCE from Castellani collection in Rome; acquired in 1885 from collection of Alexander P. Bazilevsky
State Hermitage Museum inv. no. ω 17

Scenes of The Creation of Adam, The Creation of Eve and The Murder of Abel are depicted on the flat sliding lid. Scenes of The Fall and Adam Tilling the Land appear on the front of the casket; on the sides are Wealth (*ploutos*), the Mourning Adam and Eve, Adam the Blacksmith, and Eve Pumping the Bellows. Caskets with scenes from the lives of Adam and Eve, dated to the tenth–twelfth centuries, are in Baltimore, Cleveland, Darmstadt









and Rheims (Paris 1992, p. 260). Stylistically the Hermitage casket can be related to artefacts from the turn of the eleventh century (Goldschmidt and Weitzmann, 1979, pp. 19–20). VNZ EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 600; Moscow, 1976, no. 600 BIBLIOGRAPHY Goldschmidt and Weitzmann 1979, pp. 49–50, pls XLIII, XLIX, no. 68; Bank 1985, p. 295, no. 133; Paris 1992, p. 260; New York 1997, p. 234

B72

Banqueting goblet

Byzantium, early 13th century; stem early Russian work, 1st third 13th century
Agate, gold wire inlay, gold, silver, filigree, rubies, garnets, glass; height 10.7 cm, diameter at its widest 13.5 cm
Greek inscription: letters under rim Β Β Π Δ Κ Θ Τ Ξ Η
PROVENANCE acquired in 1926 from Stroganov collection; it may have originated from the first Riazan treasure of 1822
State Hermitage Museum inv. no. ω 278

B-72



A conical agate cup inlaid with gold wire. Neither the vessel's date nor its purpose is clear. It has been assigned to the twelfth century and is thought to be a secular object (Kondakov 1896, pp. 62–63). A liturgical purpose has also been suggested, as well as an attribution to the group of tenth- to eleventh-century stone Byzantine chalices kept in the Treasury of the basilica of St Mark's in Venice (Bank 1985, p. 299). The contents of the Greek cryptogram are unclear and any interpretation is necessarily subjective.

The cup was published in *Drevnosti Gosudarstva Rossiiskogo* as coming from the Riazan treasure of 1822, the contents of which are dated as pre-Mongol. Some pieces of Byzantine jewellery in the collection have Russian settings of the twelfth to thirteenth century. This vessel is distinguished as Byzantine by its shape and the type of inlay – gold rosettes with rubies added at the points

where the gold wires intersect. At the same time the filigree decoration on the stem, similar to that of the Russian settings, probably indicates that the cup was altered after its arrival in Rus', in the principality of Riazan. The inlay of gold wire into stone is known in Byzantium from the tenth century: this was a particularly common jeweller's technique in the Byzantine provinces of Asia Minor and was therefore inherited by Turkish craftsmen (Vryonis 1971, p. 239).

The vessel's stylistic peculiarities could indicate that this is a work from the turn of the twelfth to thirteenth centuries executed by Byzantine craftsmen in one or other of the major centres in Asia Minor.

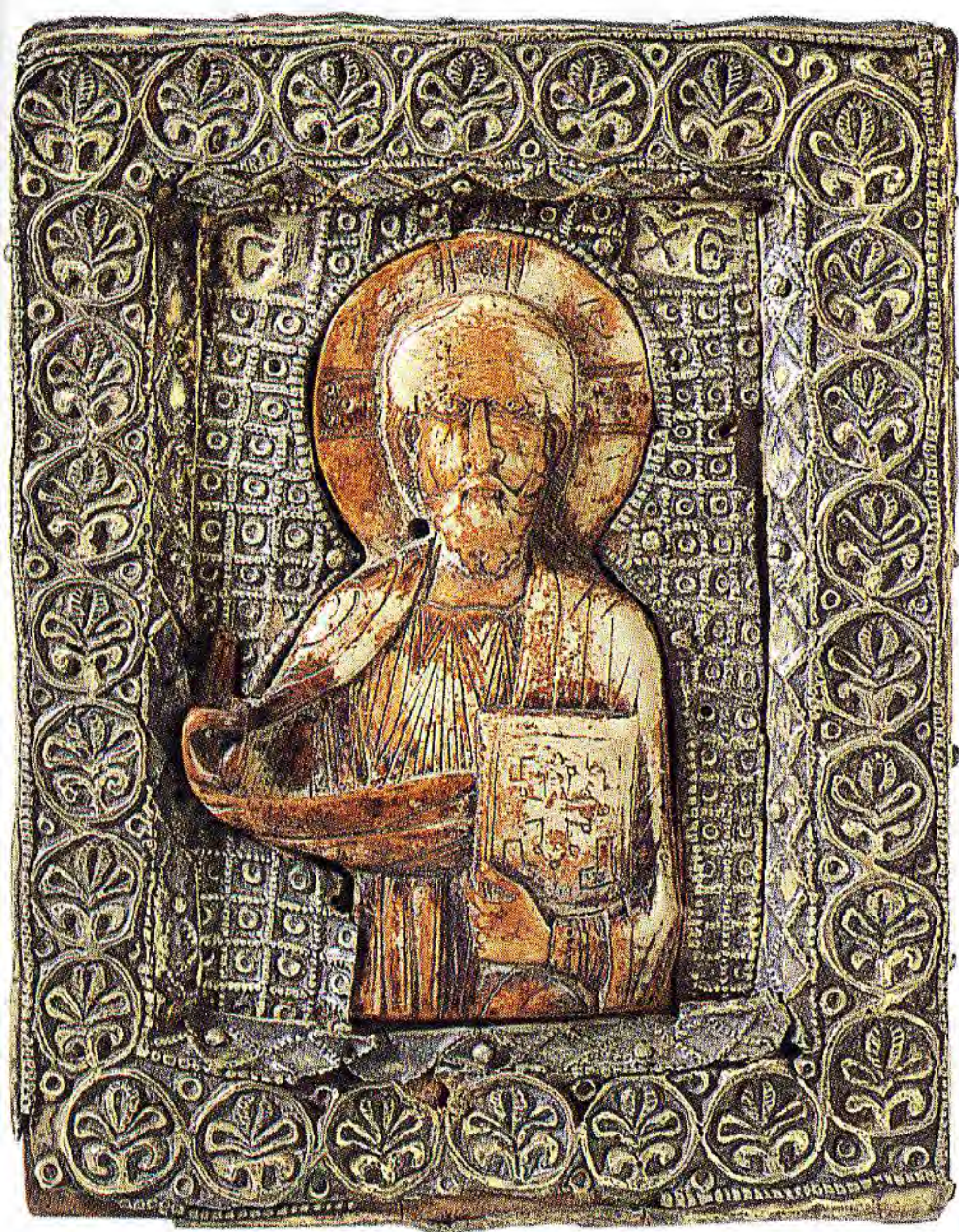
The Greek cryptogram may read as follows:
B – Βασιλεως; B – Βασιλεγγονος;

Π – Πορφυροβλαστης; Δ – Δαβιδ; Κ – Κομνηνος; Θ – Θεον; Τ – Τιμης; Ξ – Ξενιζοντος; Η – Ηγεμων. (King of royal descent, adorned with purple, David Comnenus, honouring God, awe-inspiring leader). The first three epithets are customary for the ruler of the Trebizond empire, and the famous commander David Comnenus (1204–14) frequently appears on lead seals of the first half of the decade of the Trebizond dynasty, which arose on the ruins of the Byzantine empire after the fall of Constantinople in 1204 (Karpov 1981/1, pp. 101–5). A similar eulogy is found in an inscription on the tower of Heraklea Pontika, listing imperial victories. An epithet follows the emperor's name, marking him as a true Christian, 'honouring God', an epithet also evident in inscriptions on Byzantine silver plate and seals. On the latter the epithet relates not only to imperial personages but also to important officials.

While the suggested decipherment of the inscription does not have any parallel, it does not contradict the cup's attribution. This would suggest that the banqueting goblet may be associated with the early thirteenth-century commander and ruler of the Trebizond empire, David Comnenus. In the Black Sea provinces of Asia Minor, described by Bessarion of Nicaea as 'the *ergasterion* and emporium of the whole universe', there must have been craftsmen who had mastered the techniques of the Byzantine jeweller's art and were able to produce such an individual goblet. Links between Trebizond and early Rus', and specifically with the principality of Riazan via the Crimea and Azov, are evident in written sources (Karpov 1981/2, pp. 21, 26). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 627; Moscow 1976, no. 627

BIBLIOGRAPHY Bank 1985, p. 299, no. 151; Zalesskaya 1994/1, pp. 33–34



B74 Eucharist bowl

North-eastern Mediterranean, c. 1200

Silver, gilding, engraving, forging; diameter of cup 26.8 cm; height 8.5 cm; weight 998.33 g

INSCRIPTIONS on the outer side of the vessel, together with a graffito in the form of a trident, an early Russian inscription Е Н В ЗОЛОТНИКА (old Russian measure of weight = 4.26 g); on the base of the vessel ГРБНЬ И Б-НІ ЗЛТНК (*grivna* is a unit of weight and currency in medieval Rus')

PROVENANCE purchased by Hermitage in 1998 especially for the exhibition *Sinai, Byzantium and Russia*; formerly in collection of Igor Guliaev in Perm State Hermitage Museum inv. no. ѿ 1485

The measurements, shape of the bowl and depictions represented on it leave no doubt as to its purpose: it is a Eucharist plate, used in the liturgy. Vessels of this form – with a large bowl and low stem – are well known from Byzantine art, and appear in mosaics, frescos, miniatures and icons. Their decoration features scenes of the Eucharist, including the Old Testament Trinity (The Hospitality of Abraham) and Peter of Alexandria's vision. Examples appear in the ninth-century miniature in the Homilies of St John Chrysostom in the National Library, Athens (cod. 211); in miniatures in an eleventh-century psalter (British Library, Add. 19352); in depictions on the liturgical scroll (no. 109) in the Greek Patriarchal Library, Jerusalem; in the manuscript (gr. 74) in the Bibliothèque nationale, Paris; in a mosaic in St Sophia, Kiev (1043–46); and in a fresco of the early twelfth century in the Monastery of St John the Theologian on Patmos. There are fairly numerous examples in icons of the Trinity in the Palaeologan period which are in various collections around the world, including the Hermitage. The paten from the Cathedral of Beauvais in France was of a similar shape to this bowl, and is known to have been brought from Constantinople during the Crusades, but the object itself disappeared during the French Revolution and is known only through seventeenth-century drawings. The paten dates to the Middle Byzantine period. Its measurements (diameter 27.5 cm) were also close to those of the Hermitage bowl.

Since the interiors of the Eucharist bowls are not visible in the examples listed above, it is impossible to compare the images depicted within the bowls. Very few analogous objects of Byzantine liturgical use have been preserved and they do not reflect the complete range that once existed. This example is not from the capital, Constantinople, but from a provincial region (although not of provincial quality), where local variations were possible. It is therefore particularly rare.

The following scenes are depicted on the inside of the bowl: The Ascension (Christ is depicted

on the throne, as Judge of the World) flanked by the Theotokos and John the Baptist, their hands raised in a gesture of prayer. The placing of these images on the chalice is entirely orthodox and reflects the symbolism and theological meaning of the liturgical act itself – the Eucharist. In accordance with the teaching of the Church Fathers, during the Eucharist the Church remembers the saints at the consecration of the sacraments: 'Let us find mercy and grace with all the saints, with those who have pleased You in the past, forefathers, fathers and patriarchs'. From them is sought intercession in Heaven, so that with their prayers and prostrations their own prayers before God for the living and dead are strengthened – as a propitiatory sacrifice for those who have died in the faith and hope of the Resurrection into life eternal; as a cleansing sacrifice for the living. We see therefore in a unified composition the combination of elements of different scenes: The Ascension, The Deesis (entreaty) and The Last Judgement. Depictions of Christ in a *mandorla* (almond-shaped aureole) and the Theotokos and John the Baptist standing in the foreground of a scene of the Last Judgement with many figures may serve as immediate iconographic parallels. Examples of such depictions were collected by the Greek scholar Milkos Garidis (Garidis 1985). The representations of saintly personages on the inner side of the paten correspond to the liturgical texts accompanying the taking of the host, which are devoted in sequence to Jesus Christ, the Theotokos, the Archangels Gabriel and Michael, and John the Baptist. The figures on the Hermitage chalice are arranged in just such an order, from the central portrayal of Christ on the throne and proceeding from left to right.

In these scenes Christ could be shown on a rainbow (eleventh- to twelfth-century ivory plaque (London, Victoria and Albert Museum), twelfth-century icons at Mount Sinai, twelfth- to thirteenth-century mosaic on Torcello), and also on a throne (two eleventh-century miniatures in Ms gr. 74 in the Bibliothèque nationale, Paris). The decoration of the chalice has a definite iconographic parallel with a miniature of the Paschal canon from a manuscript (no. 2645) of the National Library in Athens, dated to the end of eleventh century, where in the central part Christ is depicted enthroned in a medallion surrounded by angels and Evangelists, while on the borders are the intercessory figures of the Theotokos and John the Baptist. Among western works twelfth-century Limoges reliquaries should be noted, for example those from Toulouse, where the Ascension is represented on the chalice lid with the Theotokos and John standing in the foreground, and also the twelfth- to thirteenth-century works from the so-called Italo-Byzantine sphere (the mosaics of St Mark's in Venice; the mosaics on Torcello; the frescos in S. Angelo in Formis, near Capua).

B73 Icon with Christ Pantokrator

Byzantium, late 11th – beginning 12th century; handle on back of icon is Western European, possibly Italian work, 1553

Serpentine, carving; silver, relief work, engraving; wood (pear-tree), iron; 14 × 10, 8 × 2.6 cm

PROVENANCE transferred from Winter Palace in 1927 State Hermitage Museum inv. no. ѿ 293

Christ Pantokrator is represented kneeling; the figure is carved out of yellow-brown serpentine and inserted into the pear-wood board, revetted in silver and decorated with geometrical ornament and palmettes in medallions. The shape of the handle on the back points to the icon's purpose, as a so-called 'kissing image', which people kissed before taking the Eucharist. There are close iconographical analogies in the depictions of Christ Pantokrator on the large green jasper cameo in Philadelphia and on the cameo made from blood-red jasper in the Cabinet des Médailles in the Bibliothèque nationale, Paris (Paris 1992, p. 281). These similarities serve as the basis for dating the Hermitage work, which should be attributed to the eleventh or the very beginning of the twelfth century. The silver revetment, judging by the similar ornament of Byzantine *staurothekai*, relates to the same period. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 628; Moscow 1976, no. 628

BIBLIOGRAPHY Bank 1981, pp. 53–58, pls 3, 40



The male saints shown in the medallions on the outer surface of the chalice are iconographically speaking entirely Byzantine. The images are not signed, in keeping with Byzantine rather than western tradition. Their clothing suggests that it is the Apostles who are represented here, although they might well have been identified as the four Evangelists, as one of the Apostles has the clearly recognizable features of St Luke. However, the

iconographical features of the other three saints are not clearly related to the portrayals of Evangelists: John the Theologian is seldom depicted as young, the sole example being in St Mark's. The saints could be four Evangelists, two Evangelists and two Apostles, four saints, or four Apostles. There are no inscriptions with names to identify those portrayed.

With regard to the decoration, the foliate banding forming the medallions in which the saints

are placed catches the eye. It is strongly reminiscent of Italian, in particular twelfth-century Venetian carving in bone, such as the Venetian diptych from the late twelfth or early thirteenth century from the treasury in Chambéry in France. The intricate leaf motif is Romanesque. A good example of this ornamentation is the so-called chalice of St Sigismund in the Abbey of St-Maurice d'Agon (c. 1200). One distinctive technical feature is seen throughout the Hermitage bowl, both on the rims of the *mandorla* with its scalloped exterior and around the figures and the throne of Christ and also in the stars around Christ. This is the scoring of the outlines, done perhaps with a small wheel with serrated edges. Scored outlines also appear on a twelfth-century Western European silver bowl found in Kiev (Hermitage collection). This device is indeed known in the West, but not in Byzantium. There are no Islamic elements in the decoration of the bowl, nor any evidence of the workshops linked to the Crusaders' domains in Syria and Palestine.

On the whole the style of the chalice is derived from a combination of Romanesque and Byzantine features. Romanesque features are particularly visible in the treatment of the figure of Christ and the angels, while the Theotokos and John the Baptist are closer to Byzantine images. Such a stylistic blending was characteristic of those Italian territories that, like Venice in particular, maintained close links with Byzantium, and – from the beginning of the thirteenth century – of the Venetian domains in the eastern Adriatic and the Aegean. Parallels in ornamentation and style, in technique and iconographical approach, would suggest that it is here that the home of the bowl's creators should be sought.

The chalice bears a Russian graffito signifying the weight, as well as a personal emblem of a Russian prince. The same combination is found on the bowl from Kiev, in the Hermitage collection. The inscriptions are ascribed to the period between the twelfth and early thirteenth centuries (Rozhdestvenskaia, Sotnikova, Beletsky). The princely symbol is attributed to this period, in particular to the twelfth century. This would make the upper limit for dating the chalice no later than the first third of the thirteenth century, when it was already in Rus'. It may even be that it was produced by a western craftsman working in Rus': Russian sources attest to the presence of Venetians in Kiev in the twelfth century. At the same time the chalice strongly reflects Byzantine traditions. It is clearly a unique work of medieval art of c. 1200.

BIM, YAP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

B75 Icon with Crucifixion and Entombment

Byzantium, 12th century
 Steatite, carving, gilding; 24.4 × 15.5 cm
 INSCRIPTIONS on the background above the figures
 in Greek and Latin S. M. MADALENA, S. IohN,
 CEN TVRION, M ... IA (Maria Iacobi), M... SA (Maria
 Salome), S. IohNS., NICOD'M', IOSEP
 PROVENANCE acquired in 1885 from collection of
 Alexander P. Bazilevsky
 State Hermitage Museum inv. no. ω 31

The icon is divided into two registers. In the top register, The Crucifixion. In the bottom register, The Entombment: the Theotokos embraces Christ to kiss Him, but her cheek does not touch His face, a characteristic of the iconography of this scene at the end of the twelfth century (Kalavrezou-Maxeiner 1985, p.137). St John the Evangelist, Nicodemus and Joseph of Arimathea lean over Christ's body. Both Marys stand beyond the raised ground to the left, and four angels appear in the central segment of sky.

The icon was part of a diptych or polyptych, which included scenes of Christ's Passion. The theme of the Passion became particularly popular in the twelfth century (Belting, 1981, pp. 142–98), during which time numerous diptychs and bilateral icons were made representing similar subjects. The palaeography of the Latin inscriptions, which replaced the Greek, would indicate the end of the twelfth or the early thirteenth century as the date when, probably as a result of the Crusades, the Byzantine icon came into Latin hands. VNZ EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 619; Moscow 1976, no. 619; New York 1997, no. 105 BIBLIOGRAPHY Bank 1985, p. 296, no. 146; Kalavrezou-Maxeiner 1985, pp.136–37, pls 26–27, no. 45



B-75

B76 Icon with Deesis and Saints

Byzantium, 11th century
 Steatite, carving, gilding; 18.8 × 12.2 cm
 PROVENANCE acquired from collection of Mikhail P. Botkin in 1921
 State Hermitage Museum inv. no. ω 304

The icon is divided into three registers. On the upper register is the Deesis flanked by cherubs. In the middle row are five saints: Gregory of Nazianzus, John Chrysostom, Basil the Great, Nicholas and Epiphanius, accompanied by Greek inscriptions that contain their names. The lower row also contains five saints: Cosmas, Demetrios, George, Theodore and Damian, accompanied by Greek inscriptions.

Comparison with the representations of saints in other steatite icons preserved in the Louvre, at Regensburg, and in the Cherson Historical and Architectural Museum and Archive reveals similarities in the ornamental details and a number of devices common to the execution of the whole group, which led Alice Bank to date them all to the time of the Comnene dynasty, but without assigning them specifically to the eleventh or twelfth centuries (Bank 1978/1, p. 103); in an album-catalogue (Bank 1985, p. 296) the icon with a representation of the Deesis is dated to the twelfth century; Ioli Kalavrezou-Maxeiner, who drew parallels with miniatures in illuminated manuscripts of the second half of the eleventh century housed in the Dionysiou Monastery on Mount Athos, believed that the Hermitage work



B-76

could also be dated to that time (Kalavrezou-Maxeiner 1985, p. 97). VNZ EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 622; Moscow 1976, no. 622 BIBLIOGRAPHY Bank 1978/1, pp. 94–103, fig. 79; Bank 1985, p. 296, no. 145; Kalavrezou-Maxeiner 1985, pp. 97–98, pl. 5, no. 4

B77 Icon with St George and St Demetrios

Byzantium, late 11th – early 12th century
 Dark slate, carving, gilding; 19.9 × 14.1 cm
 PROVENANCE discovered in Chersones in 1894
 (Otkhety Arkheologicheskoy Komissii 1896, St Petersburg, pp. 55–56), entered Hermitage in 1895
 State Hermitage Museum inv. no. × 103

The representations of the military saints Demetrios (left) and George (right) are accompanied by Greek inscriptions indicating the saints' names. The representation of St Demetrios in the Chersones icon is very similar to the representation of the same saint on the bottom of the serpentine vessel from the treasury of St Mark's in Venice, which is dated to the turn of the twelfth century. Both works share not only a common iconography, but also a number of small details and typical devices, for example the treatment of the hair and clothing. Both works are attributed to a Byzantine centre such as Thessaloniki, and are typical of stone carvings from this centre (Bank 1978, p. 100). VNZ



EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 615; Moscow 1976, no. 615; Sevastopol 1988
BIBLIOGRAPHY Bank 1985, pp. 298–99, no. 148

B78 Cameo with Christ Pantokrator

Byzantium, late 11th century
Bloodstone, carving, silver setting; 4.2 × 3.3 cm
PROVENANCE purchased in 1966 from A.P. Keller, Moscow
State Hermitage Museum inv. no. ω 1215

An oval cameo with a bust of Christ Pantokrator, bestowing a blessing with His right hand and holding a book in His left. The cruciform nimbus is adorned with five dots, symbolizing Christ's wounds. In terms of style and iconography the Hermitage cameo belongs to a group of objects dated to some time in the eleventh century. The closest specimens of this group are in the Cabinet des Médailles, Paris (Paris 1992, p. 281, fig. 190–91) and the Victoria and Albert Museum, London (*The Medieval Treasury* 1996, pp. 86–87, fig. c). A cut-glass medallion with a representation of Christ Pantokrator, provisionally dated to the eleventh century, featured in an exhibition in Bernheim (*East Christian Art* 1997, p. 38, no. 32). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 640; Moscow 1976, no. 640
BIBLIOGRAPHY Bank 1970, pp. 44–46; Putsko 1970, pp. 116–19; Bank 1978, pp. 121–22

B79 Cameo with Mother of God Platytera

Byzantium, late 12th century
Sardonyx, carving, gold setting; 2.8 × 2.2 cm
PROVENANCE acquired from collection of Sergei G. Stroganov
State Hermitage inv. no. K–6258

The cameo shows a bust of the Virgin with the infant Christ on her lap. The arms of the Virgin are outspread in benediction. This kind of image is related to the Virgin Blachernitissa type, and is a reproduction of one or more icons on the same pattern which were housed in the monastery of the Blachernai in Constantinople. In literary sources this iconographic type is also given the name *Platytera*. This epithet of the Virgin derives from the Greek word *η σκεπη* (shelter, shield), associated with the *maphorion* (shawl, veil) worn by the Virgin, and is linked with the story of the appearance of the Virgin during a night vigil in the Blachernai Church (Life of Andrew the Fool), and the miraculous raising of the curtain over the wonder-working icon (*Alexiad* of Anna Comnena). In the sixth canticle of the Akathist this action is called 'spreading a protective veil over the world', i.e. it reveals the significance of the Virgin's epithet *Platytera*. The Blachernitissa was regarded as the sacred palladium of Constantinople. It was never used as a domestic prayer-icon; representations were either monumental or miniature, appearing on coins, seals or small icons (Zalesskaya 1994/2, pp. 47–49).

Similar prophylactic icons carved out of bloodstone are preserved in the Victoria and Albert Museum in London (*The Medieval Treasury* 1966, pp. 86–87, fig. a), and in the Tretyakov Gallery in Moscow (*Gosudarstvennaya Tretyakovskaya Galereya* 1995, p. 209, no. 110). They are typical of small carved icons of the late Comnene period, which are distinguished by their high relief and a particular method of abstracting the head and arms. As far as the Hermitage example is concerned, the contrasting treatment of the dark-brown figure against the white ground gives rise to some doubt over its purely Byzantine provenance. It is possible that the stone is Venetian work, used in a Constantinopolitan icon. VNZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY not published



B-78



B-79

B80 Icon with Mother of God surrounded by angels, military saints and Prophets

Byzantium, 12th century; suspension device and mounted stones, Russian work
Gold, repoussé work, engraving, semi-precious stones, wood, wax mastic; 8.3 × 6.6 cm
INSCRIPTIONS on the back of the icon, inscribed in Greek: around the cross ΙΕ ΧΣ ΝΙΚΑ (Jesus Christ is victorious); around the perimeter of the icon, beginning with the upper band, reading from right to left + ΤΟΝ ΒΡΕΦΩΠΛΑΣΤΗΝ ... ΚΑΛΙΣ/ ΜΕΝΙ ... ΛΟΓΩΝ ΜΑΖΩΝ ΤΕ ΘΥ ΛΑΒΟΥΣΑ ΩΣ ΕΙΝ ΘΑΜΑΤΟΥ ... ΔΥΣΩΠΗ ΜΠΙ ΚΗΠΑΡΙΣΙ ΑΛΥΣΙΝ ΔΩΘΗΝΜΑΙ ΓΕΩΡΓΙΟΝ ΤΟΝ ΠΑΠΙΚ. Deciphering the inscriptions presents some difficulty, owing to the profusion of ligatures (the separation suggested above is problematic). Moreover, there is a good deal of damage caused by the nails used to reinforce the gem settings. The sense of the inscriptions, though not a literal translation of them, is possibly: 'An image of the Divine Infant in his Mother's arms, as in the Garden of Paradise. Presentation of the *papikios* George'.
PROVENANCE acquired from Russian Museum in 1931
State Hermitage Museum inv. no. ω 840

On the front of the icon there is a recessed plaque, which shows an image of the Virgin Eleousa, seated on a throne and holding the Christ Child. Archangels occupy roundels alongside the throne of the Etoimasia, and in the roundels on the side there are Prophets. In three of these, holding open scrolls, it might be possible to discern, separate from the individual Greek letters on the roundels themselves, Isaiah and Jeremiah (on the left), and Daniel (on the lower right). The figure in the crown in the upper right roundel does not have a scroll, but holds a representation of a temple. This is Solomon with his Temple, symbolizing the image of Mary as the earthly Church. On the lower field there are military saints: Theodore, George, and Demetrios. This version of the Virgin Eleousa, surrounded by the Prophets with symbols of the Incarnation and the Prepared Throne, may suggest a date in the second half of the twelfth century and relate directly to the theological arguments then current in the Byzantine Church. Images of a proto-Evangelical apocryphal Life of Mary received widespread circulation at that time, as did illustrations of hymnographic texts (Etinhof 1988, pp. 141–50). During the twelfth-century the dispute with the Bogomile heretics focused attention on the relationship between biblical prophecies and their fulfilment in the New Testament. The image of the Virgin as the symbol of the Garden of Paradise occurs in the Old Russian 'Book of Wisdom' (*Vertograd*) and twelfth-century 'Golden Stream' (*Zolotostruy*), a collection of works by St John Chrysostom (Sreznevsky 1975, p. 99). On the basis of certain stylistic features typical of the early Palaeologan period, Alice Bank assigns this icon

to the thirteenth century (Bank 1973, pp. 156–63). In the opinion of Y.A. Piatnitsky, however, it is possible to date it to the late twelfth century. The expressive pose of the Christ Child, the complex foreshortening and the agitated movement were all characteristic of the last decade of the twelfth century, when so-called ‘living icons’ began to appear, anticipating the principles of thirteenth-century art (Belting 1994, pp. 261–96). Taking account of this circumstance, and also the emphasis on the iconography of the Prophets, one must subscribe to a late twelfth-century dating of this icon of the Virgin. It must also be regarded as unique, and in terms of artistic merit one of the finest works of the twelfth century.

The inscription applied to the back of the icon is worthy of note. Mention is made there of the *papikios* George, named as one of the warrior-saints commemorated in the roundels. The term *papikios* is only encountered on lead *bullae*, and has been treated by some researchers as a hitherto unknown court office (Panchenko 1908, p. 441), a variation of the *papios*, who supervised all the palace services, and played a specific role at the solemn removal of the True Cross on the first day of August (Guilland 1967, pp. 252–56). V. Laurent sees a toponym in this name, and indeed it is the name of a mountain in western Thrace, at the foot of which, as witnessed by Zonaras, the emperor Alexius I Comnenus, having completed his expedition against the Bogomile heretics in 1113, struck camp (Laurent 1965, p. 159).

The gemstones and the suspension device are the work of Russian craftsmen and are linked to the presence of icons in Muscovite Rus’. VNZ EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 908; Moscow 1976, no. 908
BIBLIOGRAPHY Aksenton 1973, pp. 128–29, figs 9, 12; Bank 1973, pp. 156–63; Bank 1985, p. 320, nos 255–56; Piatnitsky 1990, pp. 11–12; Piatnitsky 1995, pp. 232–33; Piatnitsky 1997/1, pp. 40–41; Piatnitsky 1998, pp. 24–25; Piatnitsky 2000 (in press)

B81 Lidded bowl with animals and birds

Byzantium, 12th century

Silver, engraving, niello, silver-gilt; diameter 13 cm, height 18 cm

PROVENANCE found in 1975 in Barsov Gorodok, 20 km to west of Surgut (Siberia), as part of a hoard, along with objects of Volga Bulgar provenance
State Hermitage Museum inv. no. ѿ 1230

The bowl is of a form widespread throughout Western Europe and Byzantium in the twelfth and early thirteenth centuries, the characteristic feature of which is that it has a lid topped with a spherical knob, similar in proportion to the chalice itself, albeit a little smaller. The decoration is executed

B-80



B-80



in pounced dots, and the figures and the basket-weave design of the roundels are inlaid with niello. Alternating pairs of heraldically opposed animals and birds appear within quatrefoils, the design also incorporating large triangular fields, with each figure positioned in a smaller one, so that every heraldic pairing occupies two such fields. There are several repeated motifs of birds with folded and raised wings, hares, dogs, panthers or lions. There are pairs of griffins, sphinxes, foxes, peacocks and a pair of birds lifting up a snake. The manner and themes of the decoration find a wide range of parallels from Western Europe to the Islamic countries (Fedorova 1982, pp. 187–88; Marschak 1986, pp. 115–18, figs 150–53). According to Boris Marschak, the bowl might have been executed in a region where the cultures of the Islamic East, the Catholic West, Byzantium and Armenian Cilicia all came together. That might have been Northern Mesopotamia, where the County of Edessa was established by the Crusaders, and conquered by the Muslims in 1140. However, insofar as this vessel belongs, on formal and stylistic evidence, to the group of provincial Byzantine bowls of the twelfth century, such as a bowl found at Tartu, Estonia, and the lid of a similar bowl originating from the Nenets Autonomous Region in the Far North (Bank 1978, pp. 53–54), this object must be assigned to the category of Byzantine ware, regardless of where it was produced. VNZ EXHIBITION HISTORY St Petersburg, Hermitage 1996, no. 66
BIBLIOGRAPHY Fedorova 1982, pp. 187–88; Marschak 1986, pp. 115–18, no. 150

B-81





B82

Bowl with Empress's Banquet

Byzantium, 12th century

Silver, repoussé work, engraving, gilding; the bowl is double-walled, joined at the rim; diameter 18.5 cm, height 11.7 cm

INSCRIPTIONS an inscription in Russian scratched on the exterior of the base, recalling monetary weights (the value of the bowl in Rus' was equivalent to 35 silver (?) *grivny*) (Darkevich 1975, p. 81)

PROVENANCE purchased in 1867 in Berezov, Tobolsk province, from private individual whose family had moved there from Nizhny Novgorod

State Hermitage Museum inv. no. ω 3

On the exterior, seven rows of convex scales containing repoussé figures. Top row, a Byzantine empress with two standing attendants, seated musicians, singers and acrobats. Second row, under the empress a pair of sphinxes (possibly in the original, supports for the throne), under the other figures in the first row paired sirens with peacock tails and paired sphinxes (serving, like the throne, as seats for the musicians). In the third row, hares, dogs, and bears; in the fourth, birds; in the fifth, lion masks and young men's heads, hounds and griffins; in the sixth and seventh rows, palmettes. On the base there are relief arches with opposed pairs of lions, sirens, dogs, hares and birds. All compositions appear on a pounced background, and demonstrate a decorative approach to the subject, insofar as their content was not of

particular interest to the craftsman, once he had executed the central figure of the little-known empress. The inside bottom of the bowl shows a mounted figure of St George, and his name is given in a Greek inscription above the saint's head. The Russian inscription on the base of the vessel is palaeographically similar to the Novgorod 'birch-bark' script of the twelfth century, and may be assigned to that period. The bowl has traditionally been regarded as a production of twelfth-century Byzantine silversmiths (Bank 1985, p. 312), although theories have also been advanced promoting an Early Russian provenance (Svirin 1972, pp. 74–77). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 552; Moscow 1976, no. 552; St Petersburg, Hermitage 1996, no. 67

BIBLIOGRAPHY Darkevich 1975, pp. 78–79, 127–31, 144, 147, 148, 159–64, 167–69, 171–73, 179–85, 187–90, 193–98, 200–1, 204, 207–17, 225–29, 232–33, 240, 252, 267, 274; Bank 1978, pp. 52–63, fig. 33; Bank 1985, p. 312, nos 213–15; Marschak 1996, p. 28, 142, no. 67

B83

Bowl with figures beneath 12 arches

Byzantium, 12th century

Silver, repoussé work, engraving, gilding; the bowl is double-walled, joined at the rim; diameter 13.5 cm, diameter of body 17 cm, height 9.5 cm

PROVENANCE acquired from collection of Alexander P. Bazilevsky

State Hermitage Museum inv. no. ω 72

Around the rim of the chalice a hunting scene is engraved, against a pounced background. The body is decorated with a frieze of twelve repoussé arches on columns, and within the arches are figures inscribed in high relief. The scenes are set out in the following order (from left to right): 1) The Ascent to Heaven of Alexander the Great; 2) Samson (or Herakles) wrestling with a lion; 3) The Ascent of Alexander (in another version); 4) A musician with a bowed instrument; 5) A mounted spearsman; 6) A mounted archer; 7) A female dancer; 8) Samson (or Herakles) wrestling with a lion; 9) A flautist; 10) A foot-soldier; 11) Another foot-soldier; 12) Scene abraded. The background of the figures and the intervals between the arches are filled with engraved plant tendrils. In a roundel on the base of the bowl within a serrated raised line are two griffins in a heraldic arrangement, possibly referring to the story of Alexander's ascent to Heaven on griffins. Silver chalices with similar compositions of mythological and battle scenes (Bank 1978, pp. 52–63), an enamelled Artuqid plate in Innsbruck (*Die Artuquiden-Schale* 1995, pp. 13–76), and a silver plate showing Alexander's ascent on griffins, found in the village of Muzhi in the Tyumen Region (New York 1997, pp. 399–401),

have all been dated to the twelfth century, permitting very little leeway in assigning this to the first decade of the succeeding century. VNZ EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 553; Moscow 1976, no. 553

BIBLIOGRAPHY Bank 1978, pp. 52–63, figs 34–36; Darkevich 1975, pp. 60–77, 127–31, 140, 144, 150–58, 167, 169–71, 176–78, 191, 194, 207, 209–11, 215–17, 219, 220, 222–23, 232–33, 240, 242, 267; Bank 1985, p. 313, nos 216–17; Galavaris 1989, pp. 12–18, fig. 9; Marschak 1996, pp. 33–38; New York 1997, pp. 400–1

B84

Relief with Luke the Evangelist

Byzantium, late 13th century

Marble; 102 × 52 × 8 cm

PROVENANCE acquired in 1931 from Russian Museum, which it had entered in late 19th century; formerly in collection of Museum of Early Russian Art at Academy of Arts in St Petersburg

State Hermitage Museum inv. no. ω 1165

St Luke is represented full length against a recessed background, holding a Gospel book decorated with an equal-armed cross in both hands. An incised Greek inscription shows the name of the Evangelist. On stylistic evidence, principally arising from its similarity to a relief of St Panteleimon housed in the Vienna Art Historical Museum, Alice Bank has dated the Hermitage piece to the late thirteenth century, and considers it to be the work of an Italian craftsman (Bank 1972, pp. 7–11). Her dating of this object to the early Palaeologan period is convincing enough, but an Italian provenance for it seems less likely. The relief is executed in Proconnesian marble, and this material was used by craftsmen working in the Balkans, and on islands in the Sea of Marmara and the Aegean. VNZ EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 903; Moscow 1976, no. 903

BIBLIOGRAPHY Prokhorov 1879, p. 53, no. 104; Bank 1972, pp. 7–11; Bank 1985, p. 319, no. 261

B85

Icon with the military saints George, Theodore and Demetrios

Byzantium (Constantinople), late 11th – early 12th century
Wood (chestnut), panel with raised borders, tempera;
28.5 × 36 × 2.3 cm

INSCRIPTIONS beside the figures of the military saints, their names vertically inscribed in red ΟΑΓΙΟC/[ΓΕ]ΩΡΓΙΟC/ΟΑΓΙΟC/[Θ]ΕΟΔΩΡΟC/ΟΑΓΙΟC/ΔΗΜΗΤΡΙΟC

PROVENANCE brought by Pyotr Sevastyanov in 1860 from Mount Athos; from 1861 to 1898 in Museum of Early Russian Art at Academy of Arts in St Petersburg; from 1898 to 1935 in Russian Museum in St Petersburg, later transferred to Hermitage

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State Hermitage Museum inv. no. I-183

The cult of military saints was especially popular among the warrior aristocracy of Byzantium. Portable icons with these saints were taken by soldiers and their leaders on campaigns, and their aid was sought before a battle. In a panegyric by Neophytos Enkleistos, a monastic writer and saint of the twelfth century (Paris, Cod. gr. 1189), Sts George, Theodore and Demetrios are described as collaborators and comrades-in-arms. These same saints appeared at the head of a heavenly legion which came to the aid of the Christians during the siege of Antioch in 1098, as recorded by Tudebod in his chronicle. Several small steatite icons of the military saints have been preserved, discovered at Chersones in the Crimea, where they had obviously been left behind by the imperial forces. There is an icon with Sts George and Demetrios from the late eleventh or early twelfth century (Hermitage, inv. no. X 103) and another with Sts Theodore, George and Demetrios of the twelfth century (Chersones Museum, inv. no. 84/36 445) in which the composition of the saints coincides with that of the Hermitage painted icon (*Iskusstvo Vizantii* 1977, vol. 2, nos 615, 616). Small steatite icons of the military saints, of the twelfth century, evidently made their way to Bulgaria and Georgia by the same means (Kalavrezou-Maxeiner 1985, nos 23, 27).

Portable icons of the military saints often became family heirlooms. They were highly prized,

passed from one generation to the next, and embellished with valuable frames and crowns. The Hermitage example also had such a frame at one time, demonstrated by the small holes on the background and sides of the icon. This icon is of special interest in that the original painting had already been restored in the Middle Ages. In the course of these restorations the gesso along the edges and the outer rim was completely replaced and a red edging appeared around the white background. In addition, some of the details and contours of the saints were disfigured, although their faces were miraculously preserved in all their divine beauty. The restoration practice employed is described in Byzantine texts, for example, in the poem *On the Icon of the Three Youths, Restored by Andronikos Kamateros* (Cod. Marc. gr. 524). The lines, ‘I scrape away the wrinkles of old age from the images of the youths, desirous of making them look younger’, could not be more apt to the Hermitage piece (Shestakov 1926, p. 51).

Until 1964 the warriors stood against a turquoise-blue background, with the inscriptions in white, both apparently dating from the Late Byzantine period. Although scholars regarded the icon as twelfth-century work, they nonetheless assigned it to a provincial school and compared it with the frescos of 1199 in the Church of Our Saviour, on Nereditsa Hill, near Novgorod. This view remained unchanged even after the restoration of 1964, when the icon assumed its present-day

appearance, and its gold background and red columnar inscriptions were clarified. Evidently, scholars simply repeated the old attribution, without paying attention to the object itself.

Microscopic examination, however, has made it possible to discern all the virtuoso painting skills of a master craftsman. The icon has been painted in the manner of a miniature, with an extremely intricate technique and to a very high standard. A particularly complex technique was employed to render the warriors' faces, creating an optical system rich in pictorial effects (Golubev 1988, pp. 262–64). The result is that the icon appears almost self-illuminating, especially the warriors' faces, lit from within, as if by a divine light. This spirituality finds a parallel in the writings of Symeon the Theologian (949(?)–1022), whose ideas were popular in Constantinople during the eleventh century. However, in this icon the exalted spirituality of Symeon's hymns is harmonized with the refined sensuality of the Hellenistic tradition, the images of the warriors combining both spiritual and physical perfection.

There is no longer any doubt that the icon was painted by a Constantinopolitan master, and that it can be related to the sophisticated works produced for the imperial court. It is nowadays believed that it was created in the late eleventh or early twelfth century (possibly in the first quarter of the twelfth century). The basis for this attribution is furnished by similar works, even by eleventh-century objects such as Lectionary 587 from the Dionysiou Monastery on Mount Athos (*Treasures* 1974, figs 216, 241, 265), and a number of frescos in the Monastery of Mosios Loukas at Phokis (St Theodore: Chatzidakis N. 1996, fig. 57), which depict the figures of the warriors with similar silhouettes and faces, along with identical items of weaponry and clothing. The idealized, refined nobility of the warriors' expressions in the Hermitage icon can also be paralleled in frescos at Veljusa and Vodoča in Macedonia, and in the Cathedral of St Sophia in Kiev (Burich 1974, figs 2–4; Lazarev 1973, fig. 88). Among typological and stylistic parallels of the late eleventh and early twelfth centuries mention should be made of the following: Lectionary Cod. 190 in the National Library, Athens (Marava-Chatzinakolaou and Toufexi-Paschou 1978, pp. 154–61, figs 349–81); a fresco of Sts Philip, Akindynos and George in the Church of the Virgin Protothronē in Chalka, on Naxos (Zias 1989, figs 17–20); and notably, the icon of St George in the Cathedral of the Dormition in the Moscow Kremlin (Salko 1982, figs 216–18). One must also note an icon from the late eleventh or early twelfth century in the Monastery of St Catherine at Mount Sinai, on which are represented the same military saints as in the Hermitage example, and whose features have a great deal in common with them (Sotiriou 1956, pl. 69, pp. 83–84).

Among other early twelfth-century works one might note the mosaics of 1108 in the Cathedral

of the Monastery of St Michael of the Golden Domes in Kiev – in particular the similar representation of St Demetrios (Lazarev 1973, figs 130–49); a mosaic of the emperor John II Comnenus in Hagia Sophia, Constantinople, of 1118 (Lazarev 1986, figs 290–93), and to a certain extent also the mosaic icon of the Virgin in the Hilandar Monastery, Mount Athos, re-dated by Otto Demus to the first half to middle of the twelfth century (Demus 1991, pp. 19–22, no. 2).

All the parallels mentioned above, regardless of their extremely widespread distribution, are distinguished by the superior refinement of the representation, that classical beauty which was characteristic of late Macedonian and early Comnene art. And it is to that artistic school, often described by art historians as the Byzantine Renaissance, which the Hermitage icon, with its three military saints, rightly belongs. YAP EXHIBITION HISTORY St Petersburg 1861; Leningrad, Hermitage 1975–76, no. 471; Moscow 1976, no. 471; New York 1997, no. 69 BIBLIOGRAPHY Prokhorov 1879, p. 50; Likhachev 1902, p. 13; Sychev 1916, p. 8; Smirnov 1928, p. 27; Kondakov 1928–33, vol. 3, p. 101; Lazarev 1947, p. 126, pl. 204; Sotiriou 1956, pl. 69, pp. 83–84; *Iskusstvo Vizantii* 1977, vol. 2, no. 471; Bank 1978, no. 242; Bank 1985, no. 240; Lazarev 1986, p. 98, pl. 331; Golubev 1988, pp. 262–64; New York 1997, no. 69 (Y. Piatnitsky); *Amid Splendour and Intrigue* 1998, pp. 98–99

B86

Fragment of a templon epistyle with Transfiguration

Byzantium (Athos), 1st half (possibly 1st quarter) 12th century
Wood (chestnut), tempera; 23.2 × 23.7 × 2.5 cm
INSCRIPTIONS columnar inscription in white at the side of the Prophets Elijah and Moses HMETA / ΜΟΡΦΟCIC (Transfiguration)
PROVENANCE brought from Vatopedi Monastery on Mount Athos by Pyotr Sevastyanov in 1860; in Museum of Early Russian Art at Academy of Arts in St Petersburg from 1861 to 1898; then in Russian Museum in St Petersburg; transferred to the Hermitage in 1930 State Hermitage Museum inv. no. I–7

The icon is part of an epistyle, a horizontal board with a representation of the major Feasts in the Church calendar, which was placed on top of the bottom tier of the iconostasis (templon). The make-up of the Feasts might vary, depending on where the epistyle was located: in a chapel, a small church or an important cathedral. Occasionally there would be a Deesis represented in the centre, among the row of Feasts, as, for example, on a twelfth-century epistyle from the Monastery of St Catherine at Mount Sinai (New York 1997, no. 248).

Another two icons from the same epistyle, to which the Hermitage Transfiguration has been related, have also been preserved. One of these, The Raising of Lazarus, is in the Byzantine Museum in Athens (Acheimastou-Potamianou 1998, no. 2); the other, The Last Supper, is in the Vatopedi Monastery on Mount Athos (Tsigaridas 1998, pp. 362–63, fig. 306). All three icons were sawn off the epistyle, and are all of roughly similar dimensions. The rather unusual red background colour, and the unique type-forms of Christ and the saints, the similar painting technique and uniform artistic style testify that all three icons were undoubtedly painted by the same master and constituted one single work. The back of the Hermitage icon is marked where it was vertically attached to the templon beam of the epistyle.

The scene of the Transfiguration illustrates the Gospel texts (Matt. 17: 1–9; Mark 9: 2–13; Luke 9: 28–36), and tells of Christ going up on to a high mountain with his disciples Peter, John and James; of the Transfiguration of Christ which then took place, when 'His face did shine as the sun, and His raiment was white as the light'; of Christ's conversation with the Prophets Moses and Elijah, who miraculously appeared. The Gospel text gives no indication of which mountain Christ and his disciples ascended, but ecclesiastical tradition has it as Mount Tabor in Galilee, which became a favoured place of pilgrimage. Interest in Mount Tabor and the Transfiguration reached a particularly high level during the period of the Crusades. However, the majority of interpreters of the biblical text in the twentieth century believe that the Transfiguration occurred on a spur of Mount Hermon in Caesarea. The composition of the Hermitage icon adheres to the traditional view that the Transfiguration took place on Mount Tabor, and indeed the mountain is shown on the icon as a small hill, corresponding with geographical reality. In precisely the same way Mount Tabor is shown as a small hill on the earliest mosaics, for example, in the monastery of St Catherine at Mount Sinai (Forsyth and Weitzmann 1965, pls CIII–CXV, text pp. 11–18; Weitzmann 1982/I, pp. 5–18); and in the Church of S. Apollinare in Classe in Ravenna (Lazarev 1971, pp. 62–65).

One of the singularities of this Mount Athos epistyle is the red background colour, and in the Transfiguration scene it has a special symbolic meaning. In Byzantine culture red is the colour of fire, of purification, of the 'Divine Energies'. A bright, saturated red colour is the symbol of life. However, it is at the same time also the colour of Christ's blood, and is thus a sign of the truth of His incarnation and of the coming salvation of mankind. Accordingly, the figure of Christ is encircled by a *mandorla* in two colours, the inner being red. The red colour is contrasted with white, the symbol of Divine Light, saintliness, purity, spiritual exaltation. The Gospel text – 'and His face did shine as the sun' – already draws a parallel

between Christ and the sun as sources of the True Light, giving life to all living creatures on earth. In an attempt to moderate so direct a comparison, Byzantine writers and philosophers tend to place the emphasis on the divine essence of that emanating light. Thus, a Byzantine author of the late twelfth to early thirteenth century, Nicholas Mesarites, writes: 'A cloud of light hovers in space, and in the centre of it is Jesus, shining more brightly than the sun, like no other kind of light, born out of the light of the Father, and made one, as with the cloud, so with our human nature' (Zalesskaya and Piatnitsky 1993, pp. 255–58; Bychkov 1989, pp. 440–41, 449).

The use of red as a background colour for icons and frescos, although a relatively rare phenomenon, is encountered in a number of objects from the Middle Byzantine period. E. Tsigaridas instances icons from the Monastery of Mount Sinai (Sinai 1990, figs 58, 59), miniatures from cod. 762 in the library of the Vatopedi Monastery on Mount Athos, and frescos at Studenica, 1208–9 (Tsigaridas 1998, no. 37). To these examples should be added the icons at Berroia (Virgin and Child on the Throne with Archangels, eleventh century), St Nicholas (late fourteenth century; Papazotos 1995, nos 1, 80), and some twelfth-century works in Cyprus, where the red has been vigorously applied to a number of fresco murals (the Church of the Holy Cross at Pelendri, the dome of the Church of Panagia tou Arakos at Lagoudera, and elsewhere). There is a theory that the Crusades cut off the traditional routes for the import of blue pigment from the East, and that artists were driven to make use of local pigments. In Cyprus in particular red was obtained from the alizarin plant, which was cultivated locally and even exported to other countries. Small plantations of alizarin are still maintained in Cyprus, in the Paphos area, and the dye obtained is used by local residents for colouring Easter eggs (Stylianou 1998, pp. 507–8).

The iconography of the Transfiguration on the Hermitage icon, like that of the other two scenes on this epistyle, adheres to the tradition of the tenth to twelfth centuries. A relatively close iconographic parallel is to be found in some mosaics of the mid-twelfth century in the Cappella Palatina in Palermo, Sicily (Lazarev 1986, pp. 115–17). N. Kondakov has already suggested placing the master-painters of this epistyle within the tradition of the court art of the capital during the Macedonian period. In the refined simplicity of its draughtsmanship, the precisely controlled beauty of its composition, the elegant spirituality of the figures, this icon approaches the quality of the finest miniatures. It is interesting to note that in an imperial Menologion of the eleventh century (State Historical Museum, Synod, Gr. 183: New York 1997, no. 56), the saints' haloes are dark blue, as in the icons of this epistyle. N. Kondakov is undoubtedly correct to see in this the influence of Byzantine enamels, in which blue haloes are regularly encountered, particularly a

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similarly saturated dark-blue hue (Kondakov 1928–33, vol. 3, pp. 96–98).

On the dating of the epistyle there are two schools of thought. Some scholars, such as Panayiotis Vokotopoulos, Euthymios Tsigaridas and Alice Bank, assign the icons to the second half of the twelfth century. Others, including Manolis Chatzidakis, Myrtali Acheimastou-Potamianou, and Annemarie Weyl Carr, assign them to the first half of the twelfth century. A number of scholars, for example, Viktor Lazarev, while dating the works to the twelfth century, are unwilling to offer a more narrow and exact provenance for them. There is a view among some Russian art historians that the icon of the Transfiguration should be attributed to the eleventh century, or to the late eleventh – early twelfth century (Nikolai Sychev, Nikodim Kondakov, Alexei Smironov).

In spite of this, an attribution to the first half of the twelfth century seems more soundly based. The icons of this epistyle are in fact powerfully reminiscent of Macedonian art. In their monumental style, their highly decorative colouring recalling Byzantine enamels, and their refinement and serenity there is no trace of that mode of

expression which marks the art of the developed Comnene period. Moreover, the epistyle was made *in situ* at Mount Athos, as indicated by its chestnut wood board (chestnut and oak are the most typical varieties of tree used for icon-making at Mount Athos). However, the craftsman – the icon-painter – was skilled in all the painting techniques of the Byzantine capital, and Manolis Chatzidakis (Chatzidakis 1976, pp. 172–73) tentatively notes a possible connection between this epistyle and the art of Constantinople. Thanks to a recent publication on the fragment of The Last Supper, a link has been made between this object and the history of the Vatopedi Monastery on Mount Athos. Apparently, the epistyle was made for a chapel or small church, either in Vatopedi or in the surrounding area. Historical documents bear witness to the privileged position of Vatopedi in the Macedonian and Comnene era. At that time it served as an imperial retreat, attracting the high aristocracy (Oikonomides 1998, pp. 44–47). Recently some frescos in the Vatopedi Katholikon were partially uncovered, and Euthymios Tsigaridas dates these to the second half of the twelfth century (Tsigaridas 1998/I, pp. 235–37). A number of mural

mosaics from the Middle Byzantine period have also been preserved in the Katholikon and Tsigaridas believes that they can be assigned to three different dates: an Annunciation in the Katholikon he assigns to the mid-eleventh century, or slightly later; a figure of St Nicholas, in a lunette in front of the entrance to the chapel, he assigns to the late eleventh – early twelfth century; a monumental Deesis in the exonarthex (outer porch), he also assigns to the late eleventh – twelfth century, noting a preference for the early twelfth (Tsigaridas 1998/I, pp. 220–23). This last composition, and its dating to the early twelfth century, are of more interest here. Despite the difficulty of comparing a large-scale mural mosaic with a portable icon from an epistyle, there is an *a priori* case for attributing them to the same artistic school. In both objects we see a clear, precise, monumental composition; the figures are classically well-proportioned, and of unusually beautiful silhouette; there is an undoubted similarity between the faces and features of the characters (John the Baptist in the Deesis and the Prophet Elijah in the Transfiguration); obvious parallels may be observed in the colouristic solutions and even in such details as the folds of the drapery. Accordingly, bearing in mind the provenance of the epistyle, from Mount Athos, and its connection with the Vatopedi Monastery, this epistyle should be assigned to the same metropolitan artistic school as the Deesis mosaic, and dated to the first half of the twelfth century, with a suggested preference for the first quarter. To all appearances, then, the epistyle was made by a Constantinopolitan, or Constantinople-trained icon-painter *in situ* at Mount Athos. YAP EXHIBITION HISTORY St Petersburg 1861; Leningrad, Hermitage 1975–76, no. 472; Moscow 1976, no. 472; St Petersburg, Hermitage, Menshikov Palace 1992, no. 2; New York 1997, no. 67a

BIBLIOGRAPHY Prokhorov 1879, p. 52, no. 67; Pokrovsky 1892, p. 199; Sychev 1916, p. 8, pl. between pp. 8–9; Wulff and Alpatoff 1925, pp. 72–74, 263–64, pl. 27; Smirnov 1928, pp. 9–10, 27; Kondakov 1928–33, vol. 3, pp. 96–98, fig. 11; Lazarev 1947, pp. 126, 324, pl. 203; Bank 1960, pp. 123, 126, 129, fig. 96; Chatzidakis 1964–65, pp. 388–89, pl. 87c; Bank 1966, no. 233; Chatzidakis 1976, pp. 172–73; *Iskusstvo Vizantii* 1977, vol. 2, no. 472; Bank 1978, no. 245; Bank 1985, no. 232; Lazarev 1986, pp. 98, 227, fig. 330; St Petersburg, Hermitage, Menshikov Palace 1992, no. 2; Piatnitsky 1992, p. 23; Zalesskaya and Piatnitsky 1993, pp. 255–58; Vocotopoulos 1995, pp. 56, 199, fig. 31; New York 1997, no. 67a; Tsigaridas 1998, p. 362

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Icon with St Gregory the Miracle-Worker (of Neocaesarea)

Byzantium (Constantinople), 1st half 12th century
Wood (walnut), tempera, panel with raised borders;
81 × 53 × 3.3 cm
INSCRIPTIONS Ο ΑΓΙΟΣ ΓΡΙΓΟΡΙΟΣ
ΘΑΥΜΑΤΟΒΡΟΧ (St Gregory the Miracle-Worker)
PROVENANCE brought by Pyotr Sevastyanov from Mount Athos in 1860; from 1861 to 1898 in Museum of Early Russian Art at Academy of Arts in St Petersburg; then in Russian Museum, St Petersburg; transferred to the Hermitage in 1935
State Hermitage Museum inv. no. I–4

The icon clearly belongs to the category of main icons of the templon, and would have been placed on the iconostasis between the columns. The borders and perhaps also the background of the icon had a revetment made of precious metal. This is confirmed by the condition of the borders, where traces remain of the attachment of the setting. Research carried out in the Hermitage Scientific Expertise Department, by Alexander Kosolapov, has established that the borders were originally gold, as also was the background. No traces were discovered of any kind of painted representations (scenes of the saint’s life, or separate figures), as some scholars had surmised. In 1862, after it had been brought from Mount Athos, the icon was restored by the noted Russian restorer Nikolai Podklyuchnikov, who had already remarked the great difference between the poor condition of the borders of the icon and the relatively good condition of the image in the central section. The figure of St Gregory had been cleaned from underneath three layers of painting, which completely covered the centre of the icon (Piatnitsky 2000/5).

The icon shows the figure of St Gregory the Miracle-Worker, bishop of Neocaesarea (c. 221 – c. 270). He was renowned as one of the pillars of Christian scholarship; an extremely learned philosopher and theologian, he had been a pupil of the celebrated biblical scholar Origen. Gregory possessed outstanding missionary gifts and drew a great many believers into the bosom of the Christian Church.

The feast of St Gregory the Miracle-Worker is celebrated on 17 November, and the highest level of interest in the person of St Gregory can be observed in the Middle Byzantine period. His image is preserved in mosaics and frescos, illuminated manuscripts, enamels, and objects of carved ivory (Ritter 1994, pp. 453–54). The Hermitage icon is a rare example of a painted main icon of the saint, and one of the earliest pieces of its kind. Undoubtedly, interest in St Gregory and his work at the time was linked to theological disputes, which regularly flared up in the Byzantine Empire.

It is generally acknowledged that the Hermitage icon is one of the masterpieces of Byzantine icon-painting in the Comnene era. With good reason it is constantly compared, in terms of style and artistic perfection, with masterworks such as the Mother of God of Vladimir, from the first third of the twelfth century, and even reproduced next to it in publications (Vokotopoulos 1995, pp. 50–51). Both icons unquestionably emerged from one of the workshops in the Byzantine capital. However, they are quite distinct in the techniques employed. The under-painting on the St Gregory icon is a golden ochre, which gives a particular density to the painting. On top of this layer is added the most delicate finish, in the form of multi-layered semi-transparent glazes, in a painstaking shading process in which the pictorial surface seems to be covered by an even layer of paint. By contrast with this elaborate glazing technique, the white finishing highlights in ceruse (lead white) are fluently and richly applied. The combination of these techniques produces an extraordinarily interesting effect of intense inner concentration on the face, and the outwardly flat form. The master has created a profoundly individual image of the austere Greek theologian – an image, which by its quality of portraiture, differs to some extent from the widely used patterns and stereotypes as set down in the icon-painters’ manuals. The firm draughtsmanship and carefully planned composition are supplemented by a palette of half-tones and deep, saturated colours, applied in a shimmering iridescent play of light on the matt pale gold of the ground. In this particular case the gold actually does fulfil the role of ‘light’, an unearthly haze enveloping the figure. All that is lacking from the overall impact of this work is its repoussé metal setting (this was already noted by Nikodim Kondakov in the 1910s). The dull gleam of the metal accentuated the subtle tints of the pale gold ground, out of which the saint stood forth, with his brooding, intensely ascetic features, robed in his bright vestments.

It is rather difficult to propose parallels for this work with any rigour. Nikodim Kondakov noted a shared colouration with mosaics in the Cappella Palatina in Palermo, adding that the latter were copied from mosaics in the Nea Ekklesia in Constantinople. He also noted some similarity with mosaics from Hagia Sophia in Constantinople, and St Sophia in Kiev (1043–46). Viktor Lazarev compared the icon with mural-paintings of 1195 in the Cathedral of St Demetrios in Vladimir. Other scholars have also suggested parallels with mosaics and frescos of the mid- to late twelfth century (Cefalù, Nerezi, Samari, Megara). However, these parallels are really far removed from the highly individual artistic form of the Hermitage icon. Earlier Russian Byzantine scholars, chief among them Nikodim Kondakov, noted the clear orientation of the icon towards the art of the Macedonian period. In fact, the same precise,



spiky draughtsmanship and pearly, iridescent, bright colour, can be observed in miniatures of the late Macedonian and early Comnene periods. We thus subscribe to the view that this is the stylistic matrix of the icon of St Gregory in the Hermitage collection.

Although the palaeography of material objects in Byzantine art, and of icon-painting in particular, is not the most extensively researched field, nonetheless, on palaeographic evidence one must assign the inscription on this icon to the first half of the twelfth century. These considerations, and the definite similarity between this piece and the icon of the Virgin of Vladimir, permit us to suggest a date for the Hermitage work in the first half of the twelfth century, although one should not exclude the possibility that it may even have been created in the late eleventh – early twelfth century. That it is a product of Constantinople is beyond dispute. YAP

EXHIBITION HISTORY St Petersburg 1861; Leningrad, Hermitage 1972; Leningrad, Hermitage 1975–76, no. 470; Moscow 1976, no. 470

BIBLIOGRAPHY Prokhorov 1879, p. 51, no. 25; Likhachev 1902, p. 11; Muratov 1914, pp. 145, 149; Sychev 1916, pp. 7–8; Wulff and Alpatoff 1925, p. 147; Smirnov 1928, p. 27; Kondakov 1928–33, vol. 3, pp. 99–100; Lazarev 1947, pp. 125–26, 324, pl. 199; Felicetti 1956, p. 45, pl. 38A; Bank 1966, nos 225–26; Chatzidakis 1976, p. 188; *Iskusstvo Vizantii* 1977, vol. 2, no. 470; Bank 1978, nos 237–38; Alpatov and Lazarev 1978, pp. 15–16; Bank 1985, nos 235–36; Dyachenko 1992, pp. 106–18; Vokotopoulos 1995, pp. 50, 169, pl. 24

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Fragment of a templon epistyle with
Apostle Philip, St Theodore Stratelates
and St Demetrios

Byzantium (Constantinople), late 11th–early 12th century
Wood (poplar), carving, gesso, gilding, tempera, traces of repoussé work; 41 × 50 × 3.5 cm
Inscriptions with the saints’ names positioned on a gold background near each figure
PROVENANCE brought by Pyotr Sevastyanov from Mount Athos in 1860; from 1861 to 1898 in Museum of Early Russian Art at Academy of Arts in St Petersburg; then in Russian Museum in St Petersburg; from 1935 in the Hermitage
State Hermitage Museum inv. no. I–186

The icon is part of an epistyle showing the Deesis and saints. The figures were originally full length, separated from one another by a carved figured arch resting on double relief columns which are twisted into a knot at the centre. In the view of Nikodim Kondakov an epistyle of this kind would have been designed for a side-wall frieze in one of the monastery churches of Mount Athos (Kondakov 1928–33, vol. 3, p. 101). The frontal arrangement of the figures certainly tends to support a theory of this kind. Viktor Lazarev, on the other hand, believes that the fragment is part of an epistyle from a templon with an unusual frontal arrangement of the figures (Lazarev 1971/1, pp. 110–11). Both theories can be justified and are not mutually exclusive. It should be noted, however, that while epistyles showing the Feasts or an extended Deesis in which the figures are represented three-quarter length can be found in a relatively wide range of examples in the monasteries of Mount Sinai and Mount Athos, the Hermitage fragment remains the only epistyle extant with the figures arranged frontally.

From the mid-nineteenth century onwards all the scholars who have written about the Hermitage icon have remarked on its antiquity, and have characterized it as a rare work of authentically Byzantine art. There has been some confusion, however, over the identification of the figures. Pyotr Sevastyanov, for instance, described it in the inventory of his collection as an ‘ancient icon showing Cosmas, Thomas (?), and Demetrios’; Vasily Prokhorov identified the subject as ‘the Apostle Philip, Theodore Teron, and George the Martyr’ (Prokhorov 1879, p. 52); Nikolai Likhachev and Nikolai Sychev believed the figure to be that of Theodore Teron, and not Theodore Stratelates, as has subsequently been demonstrated by Alexei Smirnov. There is no doubt that the representation on the icon is indeed that of Theodore Stratelates, and this is confirmed by the treatment of the saint’s hair and beard (cf. the early thirteenth-century icon of Sts Theodore Stratelates and Demetrios in the Monastery of St Catherine at Mount Sinai; *Sinai*

1990, fig. 40) and the sumptuous court dress, showing that the figure represented is of courtly rank (baldric worn over the chest, pearl *fibula* on the cloak).

There is an interesting parallel to be found in a *parekklesion* (side-chapel) of the Panagia Protothrone in Chalka on Naxos, where a bust of St Akyndinos in a wall niche is flanked by the full-length figures of the Apostle Philip and St George. The fresco dates from the late eleventh to early twelfth century and was presented by a donor (Zias 1989, p. 48, pls 17–20). This example tends to support Viktor Lazarev’s theory that the arrangement of the figures on the Hermitage icon was not by chance, and was in fact prescribed by the patron.

The high quality of the painting and the refined treatment of the images argue for a Constantinopolitan provenance for this epistyle, and the type of wood employed points to the same conclusion (the majority of works in the capital were painted on poplar wood). Viktor Lazarev observes that the icon’s creator ‘was a very fine artist, possibly connected with the school of Constantinople’, and draws comparisons with miniatures and mosaics of the mid-eleventh to the early twelfth century, in particular of the military saints: in the manuscript Cod. Mosq. gr. 9 (Lazarev 1986, figs 206, 207); in the Menologion of the Docheiariou Monastery on Mount Athos, cod. 5; a mosaic of St Stephen in the cathedral of the Monastery of St Michael in Kiev (Lazarev 1973, pp. 130–49). To these parallels one might also add an initial, with a figure of St Theodore, in the manuscript cod. 190 in the National Library in Athens, dated to the late eleventh to early twelfth century (Marava-Chatzinikolaou and Toufexi-Paschou 1978, pp. 154–63, fig. 360). In the techniques employed to paint the faces the Hermitage icon has a great deal in common with the painting of an epistyle in the Vatopedi Monastery on Mount Athos, which Euthymios Tsigaridas dates to the second half of the twelfth century (Tsigaridas 1998, pp. 351–61), and with an icon of St Catherine and St Marina from Sinai, assigned by Sotiriou to the eleventh century (Sotiriou 1956, no. 50). The attribution of the Hermitage icon to the Comnene period seems indisputable. In a more precise determination, it may be possible to amend the traditional attribution of late eleventh to early twelfth century to a slightly later date. However, here the traditional dating is maintained, while noting that the iconography of the work and its style offer an opportunity for further study and comparison with a selection of parallels. The epistyle to which the Hermitage icon was affixed might have been made in Constantinople and sent to Mount Athos. Possibly it was painted *in situ* at Mount Athos; if that was that case, then the artist undoubtedly trained in Constantinople, and embodied in this work all the stylistic strivings of the capital’s artists. YAP



EXHIBITION HISTORY St Petersburg 1861; Edinburgh–London 1958, no. 207; Leningrad, Hermitage 1975–76, no. 469; Moscow 1976, no. 469; St Petersburg, Hermitage, Menshikov Palace 1992, no. 1

BIBLIOGRAPHY Prokhorov 1879, no. 59; Likhachev 1902, p. 18; Muratov 1914, pp. 145, 148; Sychev 1916, p. 8; Smirnov 1928, p. 27; Kondakov 1928–33, vol. 3, pp. 96, 101; Lazarev 1947, pp. 126, 324, pl. 201; Bank 1960, pp. 123, 126, 129, pls 97–98; Chatzidakis 1964–65, p. 384; Bank 1966, no. 227–30; Lazarev 1971/1, pp. 110–11; Chatzidakis 1976, pp. 171–72; *Iskusstvo Vizantii* 1977, vol. 2, no. 469; Bank 1978, nos 239–41; Likhacheva 1981, p. 182; Bank 1985, nos 237–39; Lazarev 1986, pp. 99, 217, fig. 331; Piatnitsky 1988, p. 131; Piatnitsky 1992, pp. 23–24; St Petersburg, Hermitage, Menshikov Palace 1992, no. 1; Vocotopoulos 1995, pp. 39, 194, pl. 13

B89

Two fragments of a templon epistyle with Pentecost and Anastasis

a) Pentecost

Byzantium (Athos), 12th century

Wood (chestnut), carved arched frame, gesso, gilding, tempera; 32 × 18.5 × 3 cm

State Hermitage Museum inv. no. I–6

b) Anastasis

Byzantium (Athos); 12th century

Wood (chestnut), carved arched frame, gesso, gilding, tempera; 31.5 × 18 × 3 cm

State Hermitage Museum inv. no. I–8

PROVENANCE originally in Lavra of St Athanasios on Mount Athos; brought from Mount Athos in 1860 by Pyotr Sevastyanov; from 1861 to 1898 in Museum of Early Russian Art at Academy of Arts in St Petersburg; then in Russian Museum in St Petersburg, transferred in 1930 to the Hermitage

There are two more fragments of this epistyle preserved in the Lavra of St Athanasios on Mount Athos: the icons of the Epiphany and the Koimesis. All four extant fragments at one time comprised a single epistyle, and were painted on one long board, subsequently sawn up into separate icons. Similar epistyles representing the Feasts are known from monasteries at both Mount Sinai and Mount Athos. As a rule they are assigned to the Middle Byzantine period (Sotiriou 1956, pp. 87–102, 112–16; Tsigaridas 1998, pp. 351–63). On occasion epistyles were executed not by one, but by several icon-painters, and the Hermitage icons were probably painted by two different artists, since the techniques employed are quite distinct.

The icon with the Pentecost is rather conservative and traditional, in terms of both iconography and painting techniques. The images of the Apostles on it are characterized by an impressionistic, unfinished look, with sketchily delineated facial

features, distinctive ruddy patches on the cheeks and a variety of staring expressions, gazing out from beneath brooding, furrowed brows. In this respect the icon may be compared with a miniature of the Twelve Apostles from a New Testament of 1133 (the manuscript originally came from the Dionysiou Monastery on Mount Athos, and is now in the J. Paul Getty Museum, Los Angeles (83. MB. 68), while the miniature is in the collection of the Kanellopoulos Museum in Athens (New York 1997, no. 47; *L'art byzantin* 1964, no. 313); typological comparisons can be made with the figures of the Apostles on a fresco of 1195 in the Cathedral of St Demetrios in Vladimir, executed by Greek artists (Lazarev 1973, pp. 156–70). The portrait individuality of the Apostles on the Hermitage icon is combined with a definite stereotypical quality.

The icon with the Anastasis is more individualized and interesting in terms of artistic solutions. Christ is shown facing front, with His hands outstretched displaying His wounds. Such a composition of the Anastasis belongs to a rare genre known as ‘hymnological’ or ‘dogmatic’; for the purposes of classification Anna Kartsonis proposes a third type (Kartsonis 1986, pp. 9, 152–64). This rare iconographic type can be linked to the Psalters and the Easter canon of St John of Damascus, and is known from a relatively narrow range of objects from the ninth to the thirteenth centuries, among which the Hermitage icon is distinguished by the positioning of the figures of Adam and Eve. They do not stand on either side of Christ, as in other examples, but are placed, more traditionally together, to His right. As far as is known, this detail appears only in a miniature in the Homilies of St Gregory of Nazianzus, of the twelfth century (Paris, Cod. 550; Kartsonis 1986, fig. 51), and on an epistyle in the chapel of Panagia in the Mount Sinai Monastery, which originated from a Crusader workshop in the mid-thirteenth century, but was based on Byzantine models of the Comnene period (*The Monastery of St Catherine* 1985, fig. 143).

The unusual iconography of the Hermitage icon was inspired by liturgical poetry and the texts used on Holy Saturday and Easter Sunday, and in these the themes of the Anastasis and the Last Judgement are combined.

A particularly important role in the artistic composition of the icon is played by gold, which to the Byzantines represented light as Truth and Glory, and was accordingly a symbol of the Divine Energies (Bychkov 1977, p. 106). It is for that reason, indeed, that a gold ground is employed for the *mandorla* surrounding the figure of Christ, cloaking it in a cloud of unreal light and elevating it above the empyrean of our mundane life. In this regard one might adduce a parallel with a gold *mandorla* in a miniature of the Second Coming in the Melitene Gospel of 1267–68 (Matenadaran, M. 10675), in which the Armenian artist T’oros Roslin

has clearly taken his cue from the Comnene models of the metropolis (Matenadaran 1991, fig. 237). In another example, a Transfiguration scene on a twelfth-century epistyle from the Monastery of St Catherine at Mount Sinai, the *mandorla* and rays of light emanating from the figure of Christ are executed on a ground of burnished gold (Sinai 1990, fig. 27). In the New Testament gold is connected with the idea of purification by suffering and terrible ordeal, which is germane to the subject-matter of this icon. Christ’s robe is also entirely in gold, as a symbol of His imperishable nature and regal majesty. Gold is constantly used as a metaphor for virginal purity and incorruptibility, and is also an absolute metaphor for God: ‘God is light, and in Him is no darkness at all’ (First Epistle General of John, 1: 5).

The artist of the Hermitage icon employed a variety of techniques in rendering the faces of the different figures. This practice is encountered frequently in Byzantine painting, and a magnificent example is to be found on an epistyle at the Monastery of St Catherine at Mount Sinai, which we have been fortunate enough to study in detail (*Sinai* 1990, figs 25–27). In the Hermitage icon the face of Christ is very subtly executed, with the paint applied in thin transparent and translucent glazes, and this produces the effect of an inner light. A different method is employed on the faces of the Fathers and Prophets; here the paint is applied thickly, creating an enamelled appearance that lends them a heightened sense of energy. The faces sparkle in the manner of enamels, and the saturated colour of the image communicates a materiality, which by its decorative expressiveness incarnates, as it were, the basic idea of the subject – the Resurrection from the Dead, and the Triumph of Eternal Life over Death. The Hermitage icon is suffused throughout by light – the pigments, shining and sparkling, create a rich harmony of light and colour, stimulating a profound aesthetic response in the believer.

The artistic composition of the icon and its pictorial effects reflect the theological and ecclesiastical tendency of Byzantine aesthetics in the eleventh and twelfth centuries, which were marked by a more intense and active effort to make use of art in propagating Christian teachings. This relationship with art is clearly visible in the *Ekphrasis* of Nicholas Mesarites, written 1199–1203. The Hermitage icon may serve as a pictorial illustration of his thesis concerning the figurative (phenomenal) and the semantic (noumenal) levels in religious art. For the Byzantine viewer of the twelfth century the phenomenal was of interest only in terms of its hidden meaning, as an encoded sign, symbolizing a specific religious doctrine. Painting was an expression of theological ideas and tendencies. Accordingly, this icon may rightly be seen as reflecting theological debates on the nature of Christ’s sacrifice on the cross (the Constantinople Councils of 1156 and 1157).



B-89b



The epistyle from the Lavra of St Athanasios exhibits a number of unique artistic solutions, but organically it belongs within the compass of Commene art of the second half of the twelfth century. In terms of style and the artist’s understanding of sculptural form, the following parallels may be added: Queen Melisande’s Psalter, 1131–43 (London, British Library, Egerton MS 1139), in which the ceruse highlights play an active role (New York 1997, no. 259); miniatures in a manuscript from the Monastery of St Panteleimon on Mount Athos, with its sculptural plasticity, and ceruse folds on the garments, lending them volume and movement (*Treasures* 1979, figs 323–26); miniatures in the Menologion of the Dionysiou Monastery, twelfth century (*Treasures* 1979, fig. 258–268). Parallels to the treatment of Christ’s face may be noted in the face of the Virgin on a Hermitage icon of the late twelfth century (St Petersburg, Hermitage, Menshikov Palace 1992, no. 4), while the vigorously enamelled appearance of the faces can be seen on a processional icon of Angels Worshipping at the Cross in the Tretyakov Gallery in Moscow, painted, in the view of Gerold Vzdornov, in the late twelfth century. A fairly close parallel can also be found in a twelfth-century polyptych from the Monastery of St Catherine at Mount Sinai, with a similar method of executing the faces, similar iconography and the same typical small black shrubs on the hillsides (*Sinai* 1990, fig. 28).

The most acceptable date for the creation of this epistyle from the Lavra of St Athanasios is thus the second half of the twelfth century, bearing in mind that the theological emphasis of the icon places it nearer to the mid-twelfth century, while artistic parallels suggest a date closer to the end of the century. The epistyle was obviously made *in situ* on Mount Athos, as indicated by its style and the type of wood employed – chestnut – which is the wood most commonly used for Mount Athos icons. However, it would seem unjust to consign so artistically complex an object to the category of ‘provincial school’, and an alternative term might be ‘monastic painting’. YAP

EXHIBITION HISTORY St Petersburg 1861; Edinburgh–London 1958, no. 206; Leningrad, Hermitage 1975–76, nos 473a, b; Moscow 1976, nos 473a, b; St Petersburg, Hermitage, Menshikov Palace 1992, nos 3a, b; New York 1997, no. 68

BIBLIOGRAPHY Likhachev 1902, pp. 12–13; Sychev 1916, p. 8; Wulff and Alpatoff 1925, pp. 74, 77, 264; Smirnov 1928, pp. 10, 27; Kondakov 1928–33, vol. 3, pp. 101–2; Lazarev 1947, pp. 126, 135, pl. 200; Lazarev 1971/1, pp. 110–15; Chatzidakis 1964–65, pp. 397–403, figs 89–90; Bank 1966, nos 231, 232; Chatzidakis 1976, p. 170, pl. XXXI; *Iskusstvo Vizantii* 1977, vol. 2, nos 473a, b; Bank 1978, nos 243, 244; Bank 1985, nos 241, 242; Lazarev 1986, pp. 99, 227; Golubev 1988, pp. 266–70; St Petersburg, Hermitage, Menshikov Palace 1992, nos 3a, b; Piatnitsky 1992, p. 24; Zalesskaya and Piatnitsky 1993, p. 256; New York 1997, nos 68a, b

B90

Icon with Mother of God and Child Enthroned, surrounded by Prophets

Byzantium (Athos), late 12th century
Wood (chestnut); tempera, stamped panel with raised borders; 48 × 36.8 × 3.1 cm
PROVENANCE brought from Mount Athos by Pyotr Sevastyanov in 1860; until 1898 preserved in Museum of Early Russian Art at Academy of Arts in St Petersburg; then in Russian Museum in St Petersburg; transferred to the Hermitage in 1930
State Hermitage Museum inv. no. I–301

The icon board is integral, made of one piece of wood, with the vertical sides of the casing carved from the same piece of wood; the upper and lower horizontal sides are attached, held in place by wooden pins. In the centre of the icon is the figure of the Mother of God, seated on a throne, holding the Christ Child in her arms. The infant Christ is pressed against His mother’s cheek. This iconographic type in Byzantine art came to be known as ‘Glykophilousa’. Above the central section appears the image of Christ Pantokrator Enthroned, with two seraphim, and below it the figures of Joseph, Anna and Joachim. To the left and right of the central section are five symmetrically arranged border scenes, each representing the Prophets. To the right, Jacob with his ladder, King David, the Prophet Moses, the Prophet Ezekiel with the gates of Jerusalem, and Daniel or Balaam. To the left, the Prophet Isaiah with a seraph; Solomon and his Temple; Aaron (?), Habbakuk or Daniel, and Gideon (?).

Although the icon has suffered a great deal over the centuries, it remains unique and one of the most intriguing examples of the art of the Middle Byzantine period. It is sufficient to note that only one other icon similar in iconography is known to exist: that of the Virgin and Child Enthroned, surrounded by Prophets, in the collection of the Monastery of St Catherine at Mount Sinai (*Sinai* 1990, p. 105, pl. 19). Both icons show the Virgin in the form known as ‘Kykkotissa’, from the miracle-working icon in the Kykko Monastery in Cyprus and its copies (Tatić-Djurić 1990, pp. 209–20; Hadermann-Misguich 1991, pp. 187–204; Sophocleous 1994, nos 12a, 28, 69, 70). The theme of the tender intimacy between Virgin and Child was widely represented in the Middle Byzantine period, when a whole range of celebrated Virgin and Child icons were created (Thierry 1979, pp. 59–70; Etinhof 1995, pp. 96–115). In the view of H. Maguire and H. Belting this is connected with the introduction into the liturgy, in the eleventh to twelfth century, of a new Passion service and a service of mourning (Maguire 1981, pp. 101–11; Belting 1994, pp. 261–94). The appearance of icons with the Virgin surrounded by Prophets is also linked to the same trend, and

this subject subsequently attained wide currency in Byzantine and post-Byzantine art (Panselinou 1992, pp. 469–82). The Hermitage and Sinai icons are the earliest known examples of this kind of composition in existence.

The images on the Hermitage icon are displayed in separate scenes with arched borders along the sides of the central section; the upper section with the image of Christ Enthroned and seraphim is surmounted by a triple arch. The layout of this icon can be viewed as a precise ground-plan of a basilica with side-chapels, complete with an apsidal section. Whether by accident or design, this ground-plan is very similar to that of the basilica of the Mount Sinai Monastery, with its extended central nave, and series of chapels along the sides. At the same time the composition of the icon might be considered as a projection of mural decoration, with the image of Christ in Glory on the cupola, the Virgin and Child at the end in the apse, and Joseph, Anna and the Prophets on the walls. The allusions are clearly there to be read, though there is, of course, no direct representation of a church interior on the icon. It creates rather the iconographic image of a church interior (Etinhof 1997, pp. 38–43).

The painting of the icon has suffered considerably with the passage of time, but that very circumstance allows us the opportunity to scrutinize its technical make-up. The master has modelled the faces of the Prophets through a gradual build-up of shading. They almost completely absorb the light, reflecting only very little of it; that is, only one active layer of paint is used. In this way the painter sets up a contrast with the translucent colour on the illuminated areas. This system creates an impression of inner completeness, of formal tension. The face of Mary is built up by applying several layers of paint to the basic green ground, each of which is lighter in tone and smaller in area than the preceding (Golubev 1988, pp. 255–58). The method employed in the painting of the Hermitage icon is in the tradition of the Commene icon-painting in the second half of the twelfth century. The closest parallel, not only in terms of technique and the representation of the figures, but notably also stylistically, is an epistyle in the Vatopedi Monastery on Mount Athos (Tsigaridas 1988, pp. 351–60). The similarity of these objects seems so obvious that we cannot exclude the possibility that they may have been produced in the same workshop, or indeed, as appears more likely, that icons such as the Vatopedi epistyle served as a prototype for the master who created the Hermitage example. Both theories are tenable, taking into account the Mount Athos provenance of this particular icon. Wherever this icon was produced, it is undoubtedly a very interesting late twelfth-century work, reflecting either directly or indirectly the pictorial style of the Byzantine capital and its artistic strivings, the inherently aristocratic tendency of Byzantine art. YAP



EXHIBITION HISTORY St Petersburg 1861; Leningrad, Hermitage 1975–76, no. 883; Moscow 1976, no. 883; St Petersburg, Hermitage 1991; St Petersburg, Hermitage, Menshikov Palace 1992, no. 4

BIBLIOGRAPHY Prokhorov 1879, p. 50, no. 5; *Iskusstvo Vizantii* 1977, vol. 3, no. 883; Etinhof 1988, pp. 141–59; Piatnitsky 1988/1, p. 131; Leningrad, Hermitage 1991, pp. 12, 71; St Petersburg, Hermitage, Menshikov Palace 1992, no. 4; Piatnitsky 1992, pp. 24–25; Etinghof 1995, pp. 96–115; Etinhof 1997, pp. 37–54

B91

Icon with Archdeacon Stephen

Byzantium, 11th–12th century

Wood (chestnut), tempera, panel with raised borders; 32 × 18,5 × 2 cm

INSCRIPTIONS on the back of the icon an inscription painted in black ‘In 18... to the library of St Petersburg University’

PROVENANCE possibly from Mount Athos; presented to St Petersburg University Library in 19th century, (inscription on the back); thereafter in collection of Nikolai P. Likhachev in St Petersburg; in 1913 was purchased along with his entire collection for Russian Museum in St Petersburg; transferred to the Hermitage in 1930

State Hermitage Museum inv. no. I–5

A small icon bearing the image of the proto-martyr and deacon St Stephen, probably an icon for personal prayer. The saint is depicted frontally and full length, with a censer in his right hand, and an incense-box in his left covered with a red napkin. He is robed in the vestments of a deacon: a pale blue surplice, and a white stole with a four-armed cross over his left shoulder. Visible under the surplice is the hem of a purple tunic, and a purple and gold collar. There is a gold nimbus around the saint’s head; the field is turquoise on a brown primer, with greenish-brown borders and a dark-red glaze. The painting of the icon is now obscured by a layer of grimy varnish, and its original rich spectrum of colour accordingly appears rather dark and dull.

St Stephen, one of seventy Apostles and an archdeacon, is the first Christian martyr, and veneration of the saint had already begun in apostolic times. The saint’s name means ‘crown’ in Greek, and symbolizes the martyr’s crown which Stephen took up for Christ. His feast is celebrated on 4 January and 27 December, and the invention of his relics on 15 September; the feast marking the translation of his relics to Constantinople is observed on 2 August.

The cult of the proto-martyr and Archdeacon Stephen became widespread in the Byzantine Empire from the first quarter of the fifth century (his relics were discovered in 415). By the middle of the fifth century there were already several

churches dedicated to the Archdeacon Stephen in Constantinople: a chapel in the palace at Daphni, where the later Byzantine emperors and their children were married; a church near Sigma; a chapel within the portico of the Forum Bovis; a church in the Placidia quarter; a church near the Forum of Constantine, and a number of others (Kondakov 1886, pp. 29–30). The story of the finding of St Stephen’s relics and their translation to Constantinople cannot be very accurately traced through the sources, but probably the saint’s right hand appeared first in the Byzantine capital, sent to the empress Pulcheria by the Patriarch of Jerusalem. Some time later other relics of the saint arrived, and from Constantinople a few items were sent to Rome. Russian pilgrims, visiting Constantinople in the fourteenth and fifteenth centuries, prayed before the relics of the St Stephen in the monastery which bears his name, and in the Monastery of St Stephen at Mangana, where the head of the saint was preserved (Majeska 1984, pp. 351–353, 385–387). The saint’s right hand is now in the Kastamonitou Monastery on Mount Athos, where it was lodged, according to a monastic legend, by the emperor Theodosius II (Andrew Simonopetritis 1969, pp. 118–20). The Kastamonitou Monastery is dedicated to St Stephen, whose miracle-working icon, representing the saint frontally and full length (like the Hermitage example), is preserved in the Katholikon of the monastery. This miraculous icon and the veneration of St Stephen at Kastamonitou was undoubtedly the source of the proliferation of frontal images of the proto-martyr on small portable icons, such as the present Hermitage example, which is one of the oldest known to us. One might also cite a Hermitage icon of the seventeenth century, made on Mount Athos, which is obviously copied from the miracle-working icon of the Kastamonitou Monastery (St Petersburg, Hermitage, Menshikov Palace 1992, no. 47).

The monastery of St Catherine at Mount Sinai houses a chapel dedicated to St Stephen, for which a large fixed icon of the saint was painted in the late twelfth or early thirteenth century. Here again, as with the Hermitage portable icon, the saint is shown frontally, full length, in deacon’s vestments, carrying a censer and an incense-box on a red napkin (*Sinai* 1990, p. 113, pl. 56). The Sinai icon was painted *in situ* at the Monastery of St Catherine. In all probability the Hermitage example was produced on Mount Athos, and may well be linked to the revered Kastamonitou icon. However, all three icons obviously have the same Constantinopolitan prototype, and it is likely that a similar revered icon of the proto-martyr was located with the saint’s relics in the church dedicated to him. In fact, the existence of such a Constantinopolitan prototype is indirectly suggested by iconographically similar images of St Stephen in Byzantine mosaics and frescos, notably of the

eleventh and twelfth centuries (a fresco in the Katholikon of the Monastery of St John the Theologian on Patmos, and mosaics in the monastery at Daphni, Cefalù Cathedral, and the Monastery of St Michael in Kiev). The iconographic type of St Stephen had been established by the Comnene period and was later described in Greek and Russian icon-painting manuals. As seen in these, the saint is represented as a young man in deacon’s vestments, carrying a censer and a box. The ground under the saint’s feet is commonly represented as stone or strewn with rocks, hinting at the martyr’s death (Pokrovsky 1895, issue I, pp. 15–16). Overall, the Hermitage icon corresponds to the description given in the icon-painting manuals. The small box, which the saint holds in a red napkin in his left hand (sometimes visible, sometimes covered by the napkin, but clearly discernible in outline), is generally thought to be a *pyxis* – an *artophorion* for holding the Eucharistic bread, conforming with Byzantine practice during the divine service (Jerphanion 1935, pp. 403–16; Lazarev 1966, pp. 69–70; New York 1997 pp. 289–92). However, the icon-painting manuals are unanimous in regarding it as a *ladannitsa* or incense-box.

The Hermitage icon of St Stephen is undoubtedly related to the most ancient painted representations of the first martyr. Nikodim Kondakov dated it to the tenth century, Lazarev to the eleventh to twelfth century, remarking on its unskilful workmanship; Alice Bank, clearly influenced by Lazarev, revised her original dating from the eleventh century to ‘eleventh or twelfth century’, and it was with this broad attribution to the eleventh–twelfth centuries that the icon was exhibited in 1975 in the Hermitage; this date has not been subsequently reviewed. Bearing in mind the definite provincial character of this icon, which is natural if it was executed by a monastic artist on Mount Athos, one might concede an even earlier date, as Nikodim Kondakov has done. In any event, this object cannot be dated outside the Comnene period. Local peculiarities of colour contrasts, and the characteristic greenish-turquoise ground point to the regions of Northern Greece as the centre where the painter of this icon received his artistic training and development. Regardless of its workmanship, one can discern in this icon some echoes of the art of the Macedonian period – to be precise, of the second half of the tenth century. This can be sensed in the emphatic frontality of the representation, in the slim, elongated figure of the proto-martyr, in the oval form of the head, poised on its slender neck, and in the refined handling of the facial features (cf. the figure of St Philip on an icon in the Monastery of St Catherine at Mount Sinai; (*Sinai* 1990, fig. 14); or the figure of St Demetrios *orans*, of the early eleventh century, on an enamel in the Berlin Museum (New York 1997, no. 107). YAP

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 467; Moscow 1976, no. 467



BIBLIOGRAPHY Likhachev 1906, part I, pl. XVIII, no. 35; Smirnov 1928, p. 27; Kondakov 1928–33, vol. 3, p. 99, fig. 12; Lazarev 1947, p. 325; Bank 1966, no. 221; *Iskusstvo Vizantii* 1977, vol. 2, no. 467; Bank 1978, no. 233; Bank 1985, no. 231; Lazarev 1986, pp. 227–28; Piatnitsky 1993/I, p. 77

B92

Panel of triptych with St Theodore Stratelates

Mediterranean, 13th century

Wood (spruce), tempera, forged iron bracings;

39.1 × 15.5 × 1.1 cm

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg; transferred to the Hermitage in 1930; formerly in collection of Nikolai Likhachev

State Hermitage Museum inv. no. I-309

On the narrow side panel of the triptych the military saint is depicted full length. In his right hand he holds a sword, in his left the sword's scabbard; behind his back a round shield is visible, decorated with a fret pattern and a geometric design. The warrior is depicted frontally, his figure takes up the entire space on the panel and has a monumental appearance. On the reverse of the panel some forged metal bracings and original decoration in the form of a sprouting cross with a crown of thorns at its intersection have survived. The icon is currently undergoing restoration. Before work started it was thoroughly examined at the Hermitage Laboratory for Scientific and Technical Analysis. These investigations produced interesting results: a well-preserved inscription was revealed giving the name of the saint – Theodore Stratelates; it was established that the master had used a thin-layered grey priming; the pigments employed were various shades of ochre, carbon black, whiting and orpiment. On the reverse of the panel a painting was revealed that had been hidden under a thick layer of lampblack and dirty varnish – a sprouting cross painted in green and brown-red paint. Interestingly, the sprouting cross on the reverse is depicted in its entirety; when the triptych was closed two symmetrical sprouting crosses would have been displayed, depicted on both panels. This detail can be observed on some Sinai icons.

The representation of the military saint with a drawn sword raised over his shoulder is traditional in Byzantine art. Various military saints could be depicted in this iconographic type. A more interesting peculiarity of our icon is the saint's weapons and clothing. Long garments such as this, beneath a coat of armour, can be found in works from the twelfth to the early thirteenth century – for example, in the twelfth-century steatite icon from Chersones (*Iskusstvo Vizantii* 1977, vol. 2, no. 614) and the early thirteenth-century painted icon with Sts Theodore Stratelates and George



from the Monastery of St Catherine at Mount Sinai (*Sinai* 1990, fig. 40).

The leather armour with metal platelets sewn on top is rendered fairly realistically. On the scabbard of the sword there is an heraldic emblem in the form of a Bourbon fleur-de-lis. The figure of St Theodore in tight-fitting armour, with an exaggeratedly slim waist and in garments lavishly decorated with pearls, evokes associations with the era of the Crusades. Coats-of-arms like that depicted on the icon apparently appeared no later than the late twelfth century, and were popular in the thirteenth. The fleur-de-lis, which can be found in the coat-of-arms of several Italian families, provides further evidence that the icon dates from this time.

It is more difficult to determine the centre where this icon was painted. It may have been on a Mediterranean island, on the Adriatic coast, or in the central regions of the Balkan peninsula. The most likely location is one of the Latin kingdoms or principalities that emerged in the territory of the Byzantine Empire after 1204. At one time I suggested that the icon could be linked to the Latin kingdom of Salonika, but I can neither prove nor disprove this hypothesis. What is undoubtedly true is that the master who created the Hermitage icon was from the provinces; he is fairly professional and skilled, and there is even a certain elegance to the appearance of the military saint, but the technique and pictorial devices are a long way from the refined works of the Constantinopolitan school. This icon produces the same impression as the Crusader castles and fortresses: everything about it is durable, monumental and lucid; the lines are precise, the colours distinct, and the subject and symbols are clearly discernible. YAP

EXHIBITION HISTORY Leningrad, Hermitage 1991
BIBLIOGRAPHY Piatnitsky 1994/1, pp. 9–10; Piatnitsky 1996/3, pp. 215–16



B93

Three stone crosses

Byzantium or Crimea, 10th–12th century

Stone, carving; 5.3 × 3.8 cm; 4.9 × 3.7 cm; 3 × 2.4 cm

PROVENANCE purchased from Nikolai I. Repnikov in 1901; found in Suuk-Su cemetery near Gurzuf, Crimea; acquired by the Hermitage in 1906 from Imperial Archaeological Commission

State Hermitage Museum inv. no. 1919/1, 2, 3

The crosses are rather rare specimens of Byzantine or Byzantinizing stone sculpture. They form a single stylistic group and were apparently made in a single workshop. The relief decorations on the ends of the crosses or in the central areas of the crosses are a distinctive feature of this group.

We cannot provide exact parallels for these crosses, although they undoubtedly exist. Stone crosses are classed as mass-produced objects and were not made as single specimens: it is precisely because these crosses have been found in large numbers during excavations of medieval settlements that relatively little attention has been paid to them. For this reason there is no summary list of stone crosses and their attribution has not been worked out. The exhibited crosses from the Suuk-Su cemetery bear an undoubted resemblance both to the stone crosses called *korsunchiki* and to cast-metal crosses. Stone *korsunchiki* – small, four-armed and usually smooth – were worn next to the skin, and also in necklaces on top of clothes.

Korsunchiki were usually mounted in metal, but crosses without mountings and with a hanging hole have also been found (Sidorenko 1995, pp. 192–93, nos 112–65). Many crosses of the *korsunchik* type were used to decorate the revetments of particularly revered icons in churches in Rus'. They were usually acquired by churches as votive offerings to honoured icons, together with decorative jewellery (Georgievsky 1927, pls XXII/1, XXIII/2, XXIV/1).

The attribution of the *korsunchiki* has not been determined. They are usually dated within the broad time-span of the tenth to twelfth centuries. A curious parallel to the Hermitage objects is a cross made from yellowish-pink stone with relief ridges at the intersection of the arms, found in the excavations of old Novogrudok in Belorussia. It is dated to the twelfth century (Gurevich 1981, pp. 114, 115, fig. 91/1). It should be noted that old Novogrudok is remarkable for the large quantity



B-94a,b

of Byzantine imports and imitations of Byzantine art found there.

The smallest of the crosses from the Suuk-Su cemetery has a shape reminiscent of the cast-metal crosses found in abundant quantities in excavations. The area of their distribution is fairly wide, including not only Byzantium and Rus', but practically the whole of Europe. Examples include those found in the excavations at Novgorod, which have a fairly precise stratigraphy; they are usually dated to the Middle Byzantine period, mainly in the eleventh to twelfth century (Sedova 1981, pp. 49–55, figs 16, 17).

The crosses from the Suuk-Su cemetery differ from the pieces associated with Rus', being closer to Byzantine tradition. However, the lack of similar Byzantine material makes a precise attribution difficult. Local production of these crosses in Crimea cannot be ruled out; indeed, it appears most likely. The soft flaky stone and the discovery of a whole group of crosses from one workshop, though different in their design and prototypes, provide an indirect argument in favour of a local provenance of these pieces. In spite of this, they fall within the mainstream of Byzantine tradition and provide an excellent example of the influence of imported Byzantine articles on local workshops. YAP, IPZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

B94

Katzion and lid of *katzion*

a) *Katzion*

Byzantium, 2nd half 12th century

Copper, forging, engraving, casting; diameter 10.5 cm

PROVENANCE found during excavations by Mikhail K. Karger near village of Gorodishche (the Rus' city of Izyaslavl'), 1961; acquired from Leningrad branch of the Institute of Archaeology in 1983

State Hermitage Museum inv. no. GP-61/1

This *katzion* (a kind of censer) is apparently a Byzantine piece imported to the territory of Rus', although it may have been made in one of the cities of Rus' by a Byzantine craftsman or after a Byzantine model. It apparently belonged to the liturgical objects of the church of the Rus' city of Izyaslavl', destroyed by the Tatars in the winter of 1240–41. The closest parallel is considered to be the *katzion* with a very similar representation of Christ Pantokrator from Chersones (Bank and Zalesskaya 1995, pp. 81–83).

b) Lid of *katzion*

Byzantium, or Rus' after a Byzantine model, 2nd half 12th–13th century (not later than 1240–41)

Copper, casting; diameter of bowl 9.0 cm

PROVENANCE found during excavations by Mikhail K. Karger near village of Gorodishche (the Rus' city of Izyaslavl'), 1962; acquired from Leningrad branch of the

Institute of Archaeology in 1983
State Hermitage Museum inv. no. GP-61/2

Judging by the stylistic features of the reliefs (the coarseness of the execution, emphasized volume of representations and the confused nature of individual details), the lid can be attributed to a Russian craftsman of the twelfth to thirteenth century (Bank and Zalesskaya 1995, p. 84). Although both the lid and the *katzion* were found at Izyaslavl (although in different years), they belong to different pieces. SVT
EXHIBITION HISTORY Leningrad, Hermitage 1983, no. 242; Moscow 1998, no. 70
BIBLIOGRAPHY Bank and Zalesskaya 1995, pp. 81–85

B95
Enkolpion (pendant reliquary cross)

Byzantium or Byzantine sphere of influence,
12th century (?) (attribution by Y.A. Piatnitsky); Rus’
(Kiev?), 12th–13th century (attribution by I.N. Ukhanova)
Bronze, cloisonné enamel; 12 × 6.1 × 2.5 cm
PROVENANCE acquired in 1985 from Oriental
Department of the Hermitage
State Hermitage Museum inv. no. ERRz-6023

The *enkolpion* or reliquary cross was a significant object for medieval Christians. A special cavity was formed in it for sacred remains. The materials used for the reliquary – bronze and cloisonné enamel – point to the work of court craftsmen who preserved the traditions of Byzantine art. Well-known centres of cloisonné enamel production were Kiev, Vladimir, Novgorod and Galich.

On the surface of the cross there are medallions with half-figures of Christ, the Archangels, the Apostles Peter and Paul, and also a rare representation of St Thomas. INU

The *enkolpion* cross was first studied in detail by Tatyana I. Makarova, who classed it among the Rus’ works of the twelfth century and attributed it to Kiev workshops. The piece was subsequently examined by Oleg M. Ionnisyan and Irina N. Ukhanova, who dated it as twelfth to thirteenth century, but did not specify the place of production, simply characterizing the cross as an example of Rus’ applied art. On the basis of the attribution by T.I. Makarova, the cross was transferred by Vera N. Zalesskaya from the Byzantine art collection, where it had been kept, to the Hermitage’s collection of Rus’ applied art.

Regrettably, some inaccuracies have been allowed to appear in the literature. For example, T.I. Makarova confused the information from the Hermitage inventory about the provenance and the date of acquisition of the *enkolpion* cross by the Hermitage. In 1994 I.N. Ukhanova included the cross, without any justification, among the works acquired from the museum of the Russian

Archaeological Institute in Constantinople, which was not the case. In fact, the *enkolpion* cross was purchased on 2 June 1910 from the Moscow antique dealer M. Paradelov for 380 roubles, and was added to the collection of the Medieval and Renaissance Department of the Hermitage under no. 7667. The cross has not left the museum since then.

Another inaccuracy concerns the material of which the cross is made. T.I. Makarova stated that the cross was made from copper, but in fact it is made from gilded bronze. On the basis of this incorrect description the cross was included by T.I. Makarova among the Rus’ works of cloisonné enamel on copper. This scholar quite correctly identified a group of similarly designed enamel *enkolpion* crosses from the collections of Bogdan I. and Vera N. Khanenko, Pavel Korin, the St Petersburg Russian Museum, the Moscow Historical Museum, and the Vatican. All of these were described by her as copper, but in fact the nature of the metal was not investigated, and she was only able to examine the crosses from the Khanenko and Vatican collections in photographs. Consequently, all the *enkolpion* crosses from these collections were classed as Rus’ art. However, the *enkolpion* cross from the Vatican, which is most similar to the Hermitage piece, is considered by all western scholars to be of Byzantine origin. It has even been attributed to Constantinopolitan workshops of the ninth to tenth century (*Splendori di Bisanzio* 1990, no. 58). It is generally accepted that Byzantium produced not only renowned cloisonné enamels on gold, but also works on copper and bronze (Cormack 1994, pp. 67–72; Buckton 1994, pp. 47–50; Paris 1992, no. 244). All similar items are dated to the Middle Byzantine period and apparently developed partly under the influence of the Crusades. The question of the centres of production of enamel on gold remains open. Constantinople, the Syro-Palestinian region and Asia Minor have all been suggested. It is likely that some works also originated in Italy and in the Balkans. Since the *enkolpion* crosses in question have not been sufficiently studied, we believe that it is not possible at present to specify unambiguously a Rus’ or Byzantine origin for these works. Some of them were found in the Kiev region, which had its own enamel workshops but where Byzantine imports were also widespread. A similar situation developed in Chersones in the Crimea, where works from Rus’ and imports from Byzantium are found, and local craftsmen tended to follow the Byzantine tradition in their work. Therefore twelfth-century enamelled bronze medallions, classed as a Byzantine work, do not in fact provide any evidence that would enable us to identify the centre of production of enamelled bronze items (*Iskusstvo Vizantii* 1977, vol. 2, no. 543). Not even the Vatican *enkolpion* cross can throw any light on this question. It could equally well be a work from Rus’ which reached Rome as a result of contacts



B-95

between the Papacy and Kievan Rus’, which are fairly well known. However, the first investigator of the Hermitage *enkolpion* cross, Yakov I. Smirnov, Curator of the Hermitage, wrote that in his opinion ‘this undoubtedly Byzantine enamel on bronze is of great interest as a possible precursor of Western European enamels, since it has the same characteristics: it is not transparent, it is porous, and so forth’. Parallels mentioned by Y.I. Smirnov include a plate at Innsbruck and a medallion from Chersones (in the Hermitage); he also pointed

out that similar crosses could be found in the Khanenko collection, in the collection of Countess Praskovya Uvarova (now in the Historical Museum, Moscow) and in Kiev museums. With respect to the date, he placed the *enkolpion* cross in the 'Kiev period' (AGE, f. 1, op. V, d. 7 (1910), l. 34–38). In view of this competent opinion and the attribution of the Vatican cross, we consider that the Hermitage *enkolpion* cross can be classed as a Byzantine work or, at least, as a work of the Byzantine sphere of influence, and can be dated to the Middle Byzantine period. YAP

EXHIBITION HISTORY Moscow 1988, no. 259; St Petersburg, Hermitage 1994, no. 348

BIBLIOGRAPHY Makarova 1975, no. 145; Ukhanova 1994, pp. 224–326

B96

Coins of the Comnene and Angelus dynasties

a) *Hyperpyron* of Alexius I Comnenus (1081–1118)

Byzantium (Constantinople), 1092–1118

Gold, struck; diameter 32 mm, weight 4.19 g

PROVENANCE collection of Pierre Sabatier and Sergei G. Stroganov, 1925

State Hermitage Museum inv. no. Az-65/D no. 4286

Obverse: circular inscription: + ΚΕΡΟ ΗΘΕΙ (*Κυριε βοηθει*, Lord, help us). Monograms IC—XC. Representation of Christ seated on a backless throne. His right hand is raised in blessing, and in His left hand He holds a Gospel book. The whole is enclosed in a double dotted border.

Reverse: inscription in two columns: Α | ΛΕ | Ι | Ω | ΔΕC | ΠΟ | ΤΗ – ΤΩ | ΚΟ | ΜΗ | ΝΩ (Alexius, Despot, Comnenus). Representation of the emperor standing, holding in his right hand a sceptre with a *labarum* at the top, and in his left hand a *globus cruciger*. Manus Dei (hand of God) appears in the upper right-hand corner. The whole is enclosed in a double dotted border.

The *hyperpyron* was a new denomination of gold coin which appeared in the Byzantine currency after the monetary reform carried out by Alexius I Comnenus in 1092. In the second half of the eleventh century there was a gradual decline in the quality of the alloy used for both gold and silver coins, which brought the Empire to a disastrous financial state by the time of the accession of Alexius I: the gold *nomisma* known as the *histamenon* actually came to be made from electrum, the *nomisma* called the *tetarteron* was made from silver, and silver coins were made from base-alloy billon. The coins put into circulation after the reform were mainly concave: gold *hyperpyra*, electrum and billon *trachea*, but there were also two denominations of flat copper coins, the *tetarteron* and the $\frac{1}{2}$ -*tetarteron*.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) *Hyperpyron* of Alexius I (1081–1118)

Byzantium (Constantinople), 1092–1118

Gold, struck; diameter 33 mm, weight 4.37 g

PROVENANCE acquired before 1930

State Hermitage Museum inv. no. Az-65/D no. 4281

Similar to B96a.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



B-96a



B-96b



B-96c

c) *Hyperpyron* of John II (1118–43)

Byzantium (Constantinople), 1118–43

Gold, struck; diameter 30 mm, weight 4.16 g

PROVENANCE collection of Ivan I. Tolstoy, 1931

State Hermitage Museum inv. no. Az-65/D no. 4702

Obverse: monograms IC — XC. Representation of Christ seated on a backless throne. His right hand is raised in blessing, and in His left hand He holds a Gospel book. The whole is enclosed in a double dotted border.

Reverse: inscription in two columns: ΙΩ | ΔCC | ΠΟΤ | ΤΩ | Π — ΦV | ΡΟ | ΓΕ | ΝΗ | Τ (John, Despot, Porphyrogenetos). Representation of two figures standing: the Virgin (on the viewer's right-hand side) blessing the emperor, who holds a *labarum* in his right hand and an *akakia* (ceremonial silk purse) in his left hand. The whole is enclosed in a double dotted border.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



B-96d



B-96e



B-96f

d) *Trachy* of John II (1118–43)

Byzantium (Constantinople), 1118–43

Electrum, struck; diameter 32 mm, weight 4.13 g

PROVENANCE acquired before 1930

State Hermitage Museum inv. no. Az-65/D no. 4317

Obverse: representation of Christ seated on a backless throne. His right hand is raised in blessing, and in His left hand He holds a Gospel book. Monograms IC — XC.

Reverse: inscription in two columns: ΙΩ | ΔΠ | '.. — O | ΓC | Ω. | (John, Despot, St George).

Representation of two full-length standing figures: St George and the emperor, holding between them the Patriarchal Cross on a base of three steps. St George holds a sword in his left hand.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

e) *Hyperpyron* of Isaac II Angelus (1185–95)

Byzantium (Constantinople), 1185–95

Gold, struck; diameter 29 mm, weight 4.14 g

PROVENANCE collection of Ivan I. Tolstoy, 1931

State Hermitage Museum inv. no. Az-65/D no. 4731

Obverse: representation of the Virgin Nikopoios seated on a throne with a rectangular back.

Monograms MP—[ΘV].

Reverse: circular inscription ICAAKIOCAECΠO (Isaac, Despot). Monograms AP — XM

(Archangel Michael), with small oblique crosses above. Representation of the full-length standing figures of St Michael and the emperor, holding a sword between them. The emperor is holding a cross in his right hand.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

f) *Hyperpyron* of Alexius III Angelus-Comnenus (1195–1203)

Byzantium (Constantinople), 1195–1203

Gold, struck; diameter 29 mm, weight 4.18 g

PROVENANCE acquired before 1930

State Hermitage Museum inv. no. Az-65/D no. 3170

Obverse: circular inscription ΚΕΡΟ ΗΘΕΙ (Lord, help us). Monograms IC—XC. Full-length representation of Christ. His right hand is raised to His chest in blessing, and with His left hand He holds a Gospel book.

Reverse: circular inscription: [ΑΛΕΞΙΟC] ΔΕC[Π] ΤΩΚΟΜΗΝΩ (Alexius, Despot, Comnenus).

Above and to the right, the letters Ο Κ' (abbreviation of St Constantine). Full-length representation of St Constantine and the emperor standing, holding between them a patriarchal cross on a long pole. The emperor is holding an *akakia* in his right hand.

Byzantine coins with representations of Christ, the Virgin and various saints frequently have holes, eyes, traces of mountings (sometimes the mounting itself is preserved) to enable them to be worn on the breast like small icons or to be hung from icons in churches. In the mid-nineteenth century Archimandrite Antonin in his 'Notes of a Worshipper of the Sacred Mountain' (*Zametki poklonnika Svyatoi Gory*) provided a description of such a way of using coins with images of St Constantine: 'It is known that in the East all the concave coins struck in the last years of the Byzantine empire are reputed to be Constantinian (they are called Konstantinata) and are therefore worn with reverence on the breast together with a cross' (Archimandrite Antonin 1861, p. 222). VVG

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

Georgia, 9th–17th centuries



B-97b



B-97d



B97

Fragments of revetment for icon with Transfiguration

Georgia (Akhaltzikha, monastery of Zarzma), 12th century

Gold, silver, gilding, repoussé work

PROVENANCE acquired from Museum of Stieglitz School of Art and Design in 1924; according to Stieglitz Museum inventory, all fragments were purchased in an Armenian bazaar in Tiflis (no indication of date), for 3 roubles per *zolotnik*; previously they had been in Shemokmedi Monastery in Gori, after leaving the Zarzma Monastery in Akhaltzikha

a) Raising of Lazarus

17 × 14 cm

State Hermitage Museum inv. no. GR-133

b) Crucifixion

9.5 × 12 cm

State Hermitage Museum inv. no. GR-130

c) Anastasis

19 × 14.8 cm

State Hermitage Museum inv. no. GR-134

d) Koimesis

12 × 10 cm

State Hermitage Museum inv. no. GR-125



B-97c



B-97e

e) Pentecost

10.5 × 10 cm

State Hermitage Museum inv. no. GR-127



f) Ornamental fragment with scrollwork

10 × 7 cm
State Hermitage Museum inv. no. GR-135

g) Fragment of Christ's nimbus

early 11th century; 13.5 × 9.5 cm
State Hermitage Museum inv. no. GR-136

All the plaques belonged to a repoussé-work icon of the Transfiguration at Zarzma. According to the Life of St Serapion of Zarzma, it originally appeared in the form of a painted icon, and enjoyed considerable fame as miracle-working. In 886 (as attested by an inscription on the icon casing), on the initiative of the superior of the Zarzma Monastery, the icon was covered by a silver-gilt repoussé-work casing (approx. 130 × 75 cm). Eristav Zviad subsequently transferred that casing on to a large wooden base (approx. 160 × 110 cm) and

restored the repoussé-work surround (Chubinashvili 1957, p. 15). Until the fifteenth to sixteenth century the icon was housed in the Zarzma Monastery (Akhaltzikha). As its historical situation became more difficult – due to the spread of Turkish power in the south-eastern regions of Georgia – the monastery ceased to function, and the valuables kept there were transferred to the Shemokmedi Monastery at Gori in the north-western territory (Bakradze 1878, p. 119). Here the icon was housed until the 1880s. From 1924 the centre panel of the icon (along with a great many spoiled fragments), was preserved in the State Museum of Georgian Art in Tbilisi (Chubinashvili 1957, p. 15).

Photographs of the 1870–80s, taken by A.S. Roinashvili and Dmitri Yermakov, provide the most complete account of the icon. Its centre panel showed a Transfiguration scene with four lines of repoussé-work inscription beneath; the panel was surrounded on three sides by very wide borders, judging by the fragments which have survived (a Deesis, with standing figures of angels in the centre of an ornamental band in the top border, enclosing the composition; an Entry into Jerusalem, an Anastasis in the lower part of the left-hand border), and its figurative images alternated with decorative compositions.

The repoussé-work fragments of the icon setting which were removed have been dispersed into various collections. Two sections of the upper setting with stylized plant ornament and the Deesis are now in the collection of the Museum of Art in Tbilisi (Chubinashvili 1959, p. 560); seven plaques are in the Hermitage, where they have been identified as having come from the Transfiguration icon.

The process of identifying the scattered fragments was set in motion by T.N. Chubinashvili. He determined that two plaques in the Museum of Art in Tbilisi and one in the Hermitage (GR-135) belonged to the setting of the Transfiguration icon. All the remaining plaques were attributed by the curators of the Hermitage. Xenia A. Rakitina established that the repoussé-work fragment with the ornamental band (GR-136) was part of Christ's nimbus, and was executed in the tenth to eleventh century (Rakitina 1961, pp. 65–66).

Three fragments were identified by Alexander Y. Kakovkin (Kakovkin 1988, pp. 105–112). Based on G.N. Chubinashvili's conclusion (Chubinashvili 1959, p. 560) that the Hermitage fragment with the plant ornament belonged to the surround of the Transfiguration icon, he was able to establish that the Raising of Lazarus, Crucifixion and Anastasis plaques were linked to the same icon.

The plaques with the scenes of the Pentecost and the Koimesis have been attributed by myself (Mirzoyan 1999, pp. 58–59). The conclusions reached were confirmed by an analysis of the alloy of the silver. An impetus towards the identification of these plaques was provided by deciphering a tiny

ornamental fragment on the plaque showing the Koimesis. This ornament at one time bordered the icon on three outer edges and was in the form of alternating convex ovals and lozenges with a granulation effect round the sides of the lozenges. Significant pieces of it were preserved on the Tbilisi fragment, and also a small piece on the Hermitage plate showing the Raising of Lazarus. There is no identical ornament known to us in Georgian art, although in some very close parallels ovals alternate with circles (Chubinashvili 1959, pls 249, 251, 252). This ornament provides the decorative scheme on the imperial *loros* (New York 1997, p. 355), on which large cabochon ovals alternate with diamond shapes, with small pearls attached between them. The debt it owes to the motif under discussion can be clearly seen on a twelfth-century relief tondo showing the emperor wearing a *loros* (New York 1997, no. 137). In the *loros* the two shapes, oval and diamond, are very precisely delineated, as demanded by the material itself – stone. The craftsman here, however, working in silver, has exploited the properties of the metal – its softness, pliability and malleability – to connect the individual shapes with a smooth flowing line, creating an uninterrupted decorative scheme.

Artistically the Transfiguration icon of Zarzma is not a homogeneous work, and it shows two different tendencies in Georgian silversmithing. The scene of the Transfiguration is distinguished by a flat monumental approach, the figures bearing strongly accentuated features typical of the ninth century, while the representation of the border, in particular its decorative section, recalls the style and well-defined sense of plastic form of the twelfth century.

The date of composition of the Transfiguration, validated by the inscription, is naturally not open to doubt, and neither are the dates of certain restored parts of the same icon, notably Christ's nimbus, which can be assigned to the year in which the icon was renovated – 1023 (Chubinashvili 1959, p. 33; Rakitina 1961, pp. 65–66). The latter elements can be associated with a stylistically homogeneous group of objects from that time, and there are a great many parallels in the tenth to eleventh centuries (Crucifixion and Transfiguration from Shemokmedi: Kondakov and Bakradze 1890, figs 58, 59; *flabella* (sceptres) from Shemokmedi: Kondakov and Bakradze 1890, figs 65–66; an Entry into Jerusalem: Chubinashvili 1957, pls 36, 39, 41).

In relation to the setting there are a number of opinions. Some scholars favour a date of 1023 (Chubinashvili 1959, pp. 27–42; Kakovkin 1988, p. 111); others (Kondakov and Bakradze 1890, p. 131; Amiranashvili 1963, pp. 180, 181; Rakitina 1961, pp. 73–75) see it as a work of the twelfth century. We also accept the latter date. ASM EXHIBITION HISTORY the plaques have never been exhibited in their entirety

BIBLIOGRAPHY Chubinashvili 1957, pp. 5–6, 15, pls 1–2; Chubinashvili 1959, pp. 33, 560, pls 220, 221; Rakitina

1961, pp. 65–66, figs 1, 8, 9, 10; Kakovkin 1988, pp. 105–12, figs 1, 2, 3, 4, 5, 7; Mirzoyan 1999, pp. 58–59

B98
Georgian coins, 10th–14th centuries

a) Coin of David II the Builder (1089–1125)
Georgia, 1089–1125
Silver; diameter 26 cm, weight 0.87 g
PROVENANCE unknown
State Hermitage Museum inv. no. 14223

b) Coin of Georgi II (1072–89)
Georgia, 1072–89
Silver; diameter 26 cm, weight 1.14 g
PROVENANCE unknown
State Hermitage Museum inv. no. 19597

c) Coin of David Kouropalates of T’ao (d. 1001)
Georgia, 10th century
Silver; diameter 23 cm, weight 3.04 g
PROVENANCE apparently from a hoard discovered in 1878 in province of St Petersburg
State Hermitage Museum inv. no. 14208
BIBLIOGRAPHY Pakhomov 1970, pp. 52–53; Potin and Kebuladze 1970, pp. 215–20

d) Coin of Queen Tamar (1184–1212)
Georgia, 1187
Copper; diameter 28 cm, weight 17.7 g
PROVENANCE unknown
State Hermitage Museum inv. no. 14264

e) Coin of Tamar and David
Georgia, 1200
Copper; diameter 28 cm, weight 6.65 g
PROVENANCE unknown
State Hermitage Museum inv. no. 16849

f) Coin of Georgi IV Lasha (1213–22)
Georgia, 1210
Copper; length 70 cm, weight 18.80 g
PROVENANCE unknown
State Hermitage Museum inv. no. 14322
BIBLIOGRAPHY Pakhomov 1970, p. 96; *The State Hermitage*, p. 574

g) and h) Coins of Rusudan (1223–47)
Georgia, 1230
Silver; diameter 21 cm, weight 2.50 g; diameter 22 cm, weight 2.60 g
PROVENANCE unknown
State Hermitage Museum inv. nos 14360, 14362

i) *Drama* of Vakhtang III (1292(?)–1307)
Georgia, 1293–94
Silver; diameter 22 cm, weight 2.26 g
PROVENANCE unknown
State Hermitage Museum inv. no. 4864

j) Coin of David Narin and David Ulu (joint rule) (1247–70)
Georgia, 1261
Silver; diameter 21 cm, weight 2.46 g
PROVENANCE unknown
State Hermitage Museum inv. no. 14436

k) *Miliarense* of Constantine VII and Romanos II
Byzantium (Constantinople), 945–59
Silver, stamping; diameter 24 mm, weight 2.89 g
PROVENANCE from a hoard discovered in village of Yerilovo, Ostrovsky district of Perm province
State Hermitage Museum inv. no. 151
BIBLIOGRAPHY Dobrovolsky, Dubov and Kuzmenko 1991, pp. 55–56, 139

l) *Dirhem* of Umayyad dynasty
The Arminia mint; year 100 of the Hejira (AD 718/19); an inscription in Georgian lettering
Silver; diameter 28 cm, weight 2.91 g
PROVENANCE from the collection of Asiatic Museum in St Petersburg
State Hermitage Museum inv. no. 688

IGD
BIBLIOGRAPHY Dobrovolsky, Dubov and Kuzmenko 1991, pp. 31, 142

B99
Two plaques with St Athanasios and St Gregory

Georgia (Gori), master Ivan Monisdze, 1040
Silver, gilding, repoussé work; both plaques: 17.5 × 7.5 cm
PROVENANCE acquired in 1924 from Museum of the Stieglitz School of Art and Design

a) St Athanasios
17.5 × 7.5 cm
State Hermitage Museum inv. no. GR–113

On both sides of the saint’s head, at shoulder level, an inscription in Georgian ‘St Athanasios’

b) St Gregory
17.5 × 7.5 cm
State Hermitage Museum inv. no. GR–114

On both sides of the saint’s head, at shoulder level, an inscription in Georgian ‘St Gregory’.

The two saints are depicted full length and facing front, in priestly vestments complete with *omophorion* adorned with a Greek cross, on arch-shaped plaques, bordered on three sides (excluding the base) with a grooved bolstered rim. They bless with the three middle fingers of the right hand and hold a codex in the left. The master has defined them well both iconographically and individually.



St Gregory has a gaunt, strong-willed look, with prominent cheek-bones. His short, rounded beard is rendered as a single mass along with his hair, and worked with very delicate linework. St Athanasios’ beard is relatively full, with long locks. Their expressions are intensely expressive, reflecting their inner concentration, and they are posed very freely, the figures treated with a good sense of sculptural form. They occupy the entire space, and this reinforces the impression of monumentality. The drapery descends in large descending folds over the saints’ legs, making a smooth horizontal line. The decoration is applied sparingly. The superior artistic and technical quality of these plaques ranks them among the finest works of the Byzantine craftsmen of the tenth to eleventh centuries. Iconographically, close parallels in Byzantine art can be found in the figure of St Nicholas (Paris 1992, no. 176b, c), and in the figures of bishops on a twelfth-century reliquary in the Museo Sacro of the Vatican (Bank 1978, fig. 31).

Judging from the uneven protuberances and jagged edges of the plaques, they were carelessly cut out of an icon-mount, to be re-used on some other object, and that is confirmed by the small nail-holes along the inside of the frame.

The two closest parallels to these objects are plaques in the State Museum of Georgian Art in Tbilisi (inv. no. S-76). One of them represents the figure of St Basil, the other St Nicholas. On the plaque with St Nicholas there is an inscription: ‘In God’s holy name, made in Mamasakhlisstvo Evfimiya by the hand of Ivan Monisdze. The *koronikon* was 260 [=AD 1040]’. The first publication concerning the St Nicholas plaque was by D.Z. Bakradze (Bakradze 1878, pp. 128–30), and he supplied the text of the inscription both in the original and in Russian translation. The ‘*koronikon* 260’, however, he assigned to the second cycle, and

deciphered it as 1572, linking it to the construction of the Zarzma Church of the Transfiguration. Nevertheless, based on all the evidence, as N.S. Takaishvili has shown (Takaishvili 1905, pp. 41–44), the inscription relates to the *koronikon* of the first cycle, and 260 thus corresponds to 1040. The latter date is accepted by all scholars (Amiranashvili 1963, p. 246; Javakhishvili and Abramishvili 1986, p. 104). Up until 1878 the plaque representing St Nicholas was to be found on an icon of Christ in a gold setting (Bakradze 1878, 128). Fifteen years later, along with the second plaque of St Basil, it was discovered on an icon of the Virgin and Child in Shemokmedi (Kondakov and Bakradze 1890, pl. 55), from which both plaques were removed in 1924 and transferred to the Museum of Georgian Art in Tbilisi.

The absolutely identical character of the plaques under scrutiny with objects bearing a dated inscription in the Georgian collection suggests that the Hermitage plaques were made by Ivan Monisdze. This similarity was first pointed out by S.Y. Amiranashvili, who attributed them to the genius of Ivan Monisdze (Amiranashvili 1956, 28). Subsequently work on these plaques was published by K.A. Rakitina (Rakitina 1961, pp. 66–68) in support of Amiranashvili's view.

SM

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, p. 558; Moscow 1976, no. 558; St Petersburg, Hermitage, Menshikov Palace 1998, no. 60

BIBLIOGRAPHY Bakradze 1878, pp. 128–30; Kondakov and Bakradze 1890, pl. 55; Takaishvili 1905, pp. 41–44; Amiranashvili 1956, p. 28; Amiranashvili 1963, p. 246; Rakitina 1961, pp. 66–68, figs 2–3; *Iskusstvo Vizantii* 1977, vol. 2, no. 558; Jarakhishvili and Abramishvili 1986, p. 104; St Petersburg, Hermitage, Menshikov Palace 1998, no. 60 (A. Mirzoyan).

B100

Manuscript cover with medallions

Georgia, binding 15th century, large medallions made by master Ivan Monisdze in 1040, small ones 13th century (?)
Wooden panel, leather, cloth, silver, gilt;
binding 17 × 11.5 cm; large medallions diameter 8 cm, small medallions diameter 4 cm
PROVENANCE acquired in 1924 from Museum of the Stieglitz School of Art and Design
State Hermitage Museum inv. nos GR–206, GR–207

The cover is made of two separate parts, upper and lower. The wooden panels are covered with brown leather. Patches of brown fabric with a white printed pattern are glued to the inside. The binding dates probably from the fifteenth century. The corners of the upper boards were decorated with four small medallions of which only two remain. The large round tops of the silver nails, several of which have been driven into areas of the board's surface where there are no medallions, indicate that the binding once had four medallions. The leather here is intact, and matches the size of the missing medallions.

The small medallion top left has a half-length depiction of the Virgin, turned three-quarters to the left with her arms extended in prayer. The bottom left corner has a medallion depicting an archangel holding an orb and a lance. The fact that there were originally four medallions, taken together with the subject matter of the remaining two, indicate that the front cover may once have shown a Deesis, in which the Virgin and St John the Baptist (no longer extant) were depicted in the top row, while in the bottom there were archangels (one of whom is now missing), with Christ in the centre. At present the centre is occupied by a large medallion depicting an archangel. The small medallions have an eyelet to the left of centre and traces of a second eyelet slightly to the right of centre. Judging by these eyelets, the medallions were originally used as pendants or parts of a necklace. The medallions' background is filled with small pointed ornamentation, and the nimbuses are decorated with rays. The repoussé Greek inscription on the medallion with the Virgin spells her name.

The two surviving small medallions form part of a single group. This is evident from the identical backgrounds, the elongated faces with heavy chins, and certain of the techniques employed. Both medallions are made of double plaques, the second of which is plain and has been soldered on to the reverse side. Judging by the way they have been secured to the binding, the medallions have always been in this position. However, the large central medallion with the depiction of the archangel has been fastened extremely carelessly.

The chief interest, however, lies in the three large medallions. All three carry half-length depictions of archangels without explanatory inscriptions. Only one of the medallions has some shoddily inscribed

letters, clearly added at a later date, spelling out the name of the Archangel Michael. This one occupies a central position on the upper panel; the other two are on the lower panel. The figures are bordered with an inlaid pattern of fine decorative ornamentation.

Of the two archangels on the lower panel, one wears an imperial *loros*, studded with precious stones along the outside lining, while on the inner lining there is some intricately worked repoussé ornamentation in the form of a series of crosses. The tunic on the archangel's chest has the form of an outward fold. In his right hand he holds an orb, and in his left a lance. He has flowing locks that have been intricately worked, and his beautiful youthful face is depicted with a radiant smile and has been modelled with painstaking technique. This figure shows how the master has revealed the Archangel Gabriel as a traditional herald of God's will.

In the second medallion on the lower panel the Archangel Michael is seen as leader of the heavenly host. His thin but tightly clenched lips give him an air of resolute concentration. His attire is simple. His right hand is held open in front of his chest in a gesture of adoration, while with his left he holds an orb. The third archangel, the one with the later inscription, looks much the same in terms of both iconography and characterization. Rather than an orb, he holds a scroll with his left hand, and with his right performs a gesture of adoration. The positions of the archangels on the lower panel are inverted, as can be seen when both panels are placed correctly together. This only becomes clear from looking at the position of the clasps. It must be assumed that at the time when the medallions were fastened on to the binding this was overlooked.

It is clear not only that the medallions did not originally form part of the cover, but also that they were carelessly cut from some kind of icon case. The outer edge of the medallions' decorative border has plaques cut in exactly the same way as the plaques depicting the Holy Fathers Athanasios and Gregory executed by Ivan Monisdze (see cat. B99). Even the most cursory comparison of these medallions with the works of Ivan Monisdze shows profound similarities. The representations of the archangels and the Holy Fathers are worked in repoussé on silver-gilt plaques of exactly the same thickness. They are placed in identical ornamental borders and set against a plain background. The style and technique of the figures are clearly similar. For example, the necks of Sts Gregory and Nicholas and the archangels have the same distinctive traits: their bulging vertical muscles come together at the chest, forming a triangle. The variations in the height of the relief on the repoussé is also indicative. The top part of the head is in such high relief that it virtually forms a sphere, and then abruptly inclines to the chin. The rest of the figure has been worked as a single flat surface. This

abrupt lowering in the relief makes the faces bend sharply down to the chest, as can be seen particularly clearly in profile or from the reverse side. This correlation of high and low relief is typical of many Georgian icons of the tenth to the twelfth century: the tondo with the depiction of St Mamas (eleventh century) (Sanikidze and Abramishvili 1979, pl. 13); the works of Bek and Beshket Opizari (Amiranashvili 1956, pp. 25–26, pls 1–5, 9). This feature is more pronounced in the Hermitage examples, and makes the head look as if it is pointing down sharply to the chest, especially in the case of the archangels.

Details such as the drapery, the form of the eyelets, and the assortment of ornamental motifs are also clearly the work of the same master. It would seem clear that the medallions of the archangels were all the work of Ivan Monisdze.

It is impossible to pinpoint exactly when the medallions appeared on the cover, although some light has been shed on this. On the icon of the Virgin from Shemokmedi Monastery published by Kondakov (Kondakov and Bakradze 1890, pl. 56) there are two medallions that appear to be the work of Ivan Monisdze. One is fastened on to the icon in the place of the missing head of the Virgin. The figure on the medallion is slightly turned to the left, which particularly highlights its youthfulness. The curly hair is bunched up and looks like a round hat. The delicately draped cloak is fastened to the right shoulder with a fibula.

The second medallion is placed beneath the figure of the Virgin, in the bottom left corner of the icon. When studied in a photograph with a magnifying glass, it is clear that all the details of the second medallion coincide with the ones on ours: the archangel wearing a *loros*, the narrow decorative ornament of the border, the way the tunic is draped over the chest, the ornamentation on the *loros*, the finger of the right hand pointing to the orb, the depiction of the neck, the inclination of the head and the smile. And, most important of all, the photograph shows nail marks in the same place as on the Hermitage medallion. From the icon's unworked curved border in the right corner it would appear that another medallion of the same size as the ones beneath the depiction of the Virgin had once been there.

The medallions are placed on the icon of the Virgin in such an unnatural way as to leave no doubt that they were added at a later date. Kondakov (Kondakov and Bakradze 1890, pp. 116–17) did not comment upon this, merely giving the inscription on the reverse of the icon.

Many of the works from Shemokmedi Monastery suffered a tragic fate. In the nineteenth century the monastery was plundered (Bakradze 1878, pp. 119, 142), and some of the works disappeared without trace, while others were later found in private collections and museums.

The records of the Museum of the Stieglitz School of Art and Design note of the medallions:

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‘A Byzantine work of the tenth century. Bought in Smyrna [now Izmir] for 2,500 francs.’ From the Georgian repoussé fragments acquired by the Hermitage from the Stieglitz collection, the Museum records only two as Byzantine works acquired outside Georgia for francs. One is this cover and the other is a fragment of the scene of the Koimesis from the border of Laklakidze’s remarkable eleventh-century icon of the Virgin. They are both works of the highest quality. The Museum has recorded that the other works are Georgian of the fourteenth century and were bought for roubles either ‘at a bazaar’ or ‘at the Armenian bazaar’ in Tbilisi.

The information concerning the fragment of the Laklakidze icon of the Virgin has been shown to be incorrect (Rakitina 1961, pp. 71–72). The present cover probably never reached Smyrna, and the fragment from the Laklakidze icon of the Virgin was never in Sicily. The medallions came to the Baron Stieglitz collection from Georgia, probably from the Shemokmedi Monastery, where they had been kept together with various other works from different regions of Georgia (Bakradze 1878, p. 119).

In the early twentieth century some works from the Shemokmedi Monastery became part of the collection of Mikhail P. Botkin. They included two medallions belonging to the same group as those already mentioned. One carries a depiction of an archangel wearing a *loros*, with an orb and a lance. The other is of a young saint with curly hair. This is the same medallion that had been on the icon of the Virgin of Shemokmedi, replacing her missing head. The second is an iconographic parallel of our archangel in a *loros*. Only some minor details distinguish it from the medallion in the Hermitage. The tunic over the chest has the form of an inward

B-100



fold, as distinct from this one, where it is an outward fold. The rhomboid precious stones on the left shoulder of the *loros* are also further apart.

It is reasonable to suppose that the second medallion from the collection of Mikhail P. Botkin belonged in the bottom right-hand corner of the icon of the Virgin from Shemokmedi, from which it was removed at some time before the 1880s, when it was first photographed.

The excellent photographs in the Botkin publication (*Sobranie Botkina* 1911, pl. 93) show every nuance of the repoussé work as well as every detail of the depiction. They leave no doubt that these medallions were also the work of Ivan Monisdze. Further confirmation has come from a silver analysis of the two plaques: one on the plaque of St Gregory attributed to Ivan Monisdze, and the second – which is also attributed to Ivan Monisdze – on the medallion with the depiction of the archangel wearing a *loros*. Research (by T.N. Khashkovskaya, 5 October 1999) has established that the composition of both plaques is identical. The four archangels depicted on the medallions and the four saints set within the arched frame and the medallion of St Demetrios form a set.

It is difficult to state categorically the original purpose of these plaques, but it would seem reasonable to suggest that they were probably part of a cross set before the altar, as there are iconographic similarities between Ivan Monisdze’s archangels and similar depictions on a number of such Georgian crosses. The medallions and rectangular frames on the cross set before the altar from Pari contain over ten depictions of archangels (Chubinashvili 1959, pl. 347). They also feature on a number of other related crosses from Tsurmi (Chubinashvili 1959, pl. 305), and from Kharagouli (Chubinashvili 1959, pl. 299). Less common than



archangels, there are also some depictions of Holy Fathers and St Demetrios – as on the cross set before the altar of Tsurmi (Chubinashvili 1959, pl. 469). ASM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

B101

Fragments of revetment for an icon with St George

Georgia (Guria, Dzhumati Monastery), 11th century
Silver, gilding, repoussé; a) 10 × 5.5 cm; b) 9.5 × 4.5 cm
PROVENANCE acquired in 1927 from collection of Mikhail P. Botkin
State Hermitage Museum inv. no. GR-142 a, b

This is part of the broad vertical strip from an icon revetment, with plant ornamentation and two fragments of round medallions with a depiction of a saint. Part of the Georgian inscription is still visible on both fragments. On one it reads 'Saint', and on the other 'Peter'. ASM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Chubinashvili 1959, pp. 244–56, illus. 157–58; Maculevic 1925, pp. 106–7, fig. 1 b, c

B102

Fragmentary plaque with the Koimesis from an icon of the Virgin of Laklakidze

Georgia, 11th century
Silver, gilding, repoussé; 10.8 × 5.5 cm
PROVENANCE acquired in 1924 from Museum of the Stieglitz School of Art and Design
State Hermitage Museum inv. no. GR-129
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Rakitina 1961, pp. 71–72

B103

Processional cross

Georgia, 11th century (?)
Silver, gilding, repoussé; total height 61 cm; without handle 44.5 × 32.5 cm
PROVENANCE unknown
State Hermitage Museum inv. no. GR-155

This processional cross has been made from a relatively thick strip of silver (3 mm). The arms of the cross widen towards the ends, each terminating in two small discs (originally set with precious stones) and, on three of the arms, a large roundel in between the small discs. The reverse is decorated with plant ornamentation. Medallions with half-length figures were soldered on to the large roundels at the tips of the cross; at the top is an archangel in a *loros*, holding an orb in his left hand while his right hand performs a gesture of adoration. The Virgin is on the left arm of the cross, and on the right is the Apostle John. The depictions on the medallions are worked in repoussé on thin strips of silver that have then been soldered on to thicker strips. On the reverse the discs are decorated in linework with Greek crosses with small circles and a dot in the centre. The crosses are placed within deep circular double lines. On the front a second cross depicting Christ crucified has been soldered to the middle of the main cross, and raised significantly above it. Above the Crucifixion is a medallion with a half-length image of Christ. A similar medallion with St Mamas is placed beneath the smaller cross. The front of the main cross is decorated with ornamentation in the form of a notched plait; the edges of the medallions are similarly worked. At the points where they intersect the arms of the cross are marked with double lines. Judging by the double line around the lower edge of the vertical shaft, there was once a medallion here too. In the course of a crude restoration the handle of the cross was replaced with a new one made in iron, which was soldered on to the reverse directly on top of an inscription at the base of the cross. All that can now be seen of the inscription are fragments of some words which indicate that it contained certain



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details of the person who commissioned it and the date of its making.

On the reverse is an ornament based on the motif of a cross decorated with foliage. Large, exquisitely curling half-leaves are depicted on a sturdy vertical stem. Their broad gilded surfaces, worked in deep contours, remain smooth and untouched. The area without any foliage is filled with small circles with points in the middle. The contrast of the matt background and the more glossy leaves gives the surface of the cross a sober chiaroscuro. This style, with curling shoots set against a dotted background surrounded by contour lines, is seen on all the known Georgian crosses of the ninth to eleventh centuries, as well as on the plaques from Shemokmedi (eleventh century) with scenes of Christ's Entry into Jerusalem, The Transfiguration and The Crucifixion.

The master craftsmen varied the motif of the half-leaf, rendering it in different forms of different sizes, depending on the space available. On the curved ends of the cross of Tsirkvaleli, for example, the half-leaf is curled in a way that reproduces the curve at the ends of the cross's arms. On the plaque from Shemokmedi with the scene of the Crucifixion the same ornament exquisitely fills the leaf's entire







B-103



surface, dynamically reproducing and, at the same time, emphasizing the direction of the wings of the angels in flight. Large decorative half-leaves are also to be seen on early Georgian enamels of the tenth century (Javakhishvili and Abramishvili 1986, p. 125).

The ornament on the obverse of this cross has been worked extremely austere. A pair of inward-turning leaves, edged with contour lines, are seen in three places in the composition of the Crucifixion: beneath Christ's feet, above His head and beneath the medallion depicting Christ. These elements have a dual function: they are both decorative and semantic, and they highlight the points of greatest significance in the depiction. Such austere use of ornamentation indicates the master's devotion to the earlier traditions of Georgian art, also seen in monumental paintings, when figures and large compositions were set against a plain light blue or gold background (Amiranashvili 1963, p. 246). The work from the Hermitage has a number of characteristics suggesting a date in the ninth to tenth century: these are, on the reverse of the

roundels at the ends of the main cross's arms, equal-armed crosses (Coptic) with concentric circles at the intersections (an Egyptian eye); similar circles, only much smaller, filling the background; the sturdy stem with large half-leaves growing from it and the overall smoothness. However, the remarkable sophistication of the figures and the style in which they have been rendered suggest a date in the early eleventh century, when depictions of the human figure worked in relief on metal underwent great development (Amiranashvili 1963, p. 245).

The Hermitage processional cross represents a transitional period: it retains strong traces of old traditions and, at the same time, is a striking representative of new artistic tendencies. It also has similarities with other crosses, such as the cross of Ishkhan dating from 973, the cross of Brili by master Asat made in the tenth century (Javakhishvili and Abramishvili 1986, pls 102–3), the cross of Breti by master Gabriel Sapareli 994–1001 (Javakhishvili and Abramishvili, pl. 116), and the Martvili cross by master Ivan the Deacon

dating from 1050 (Chubinashvili 1959, pls 388–90). All these crosses are dated and, although they were made over a relatively short period, they reflect different stylistic stages in the portrayal of the human figure and the way it was modelled in art.

On the Ishkhan cross the figure of Christ is extremely generalized and its form approximates to what Chubinashvili termed 'the cubic', denoting the initial stage in the development of a more modelled style in Georgian repoussé. It also has something in common with the crosses of Breti and Brili, in which the details of the figures are more distinctly worked. The Martvili cross represents a new stage in repoussé craftsmanship. Here there is no trace of the schematic generalization of the Ishkhan cross. The construction of the figures is based on a knowledge of the anatomy of the human body, and of how to portray it sculpturally. This new feature in repoussé art, which is seen in the work of Ivan the Deacon, is also seen in the Hermitage cross. As in the Martvili cross, the figures here are in high relief, and their postures and gestures are convincing. Their robes come tumbling down in

energetically and vividly worked large folds that audaciously give shape to the figures and reflect their movements.

The Martvili cross is also the closest iconographic parallel to the present processional cross. On both crosses the composition of the Crucifixion attains the standards of the early eastern tradition, according to which a half-length figure of Christ bestowing His blessing is seen above the crucified Christ (Monza ampullae, sixth century). On both the Martvili and Hermitage crosses the Mother of God is depicted in exactly the same pose, with her hands performing an unusual gesture not seen in any other processional cross: her left hand supports her head, which is bent in sorrowful reflection, while her right clasps her left. Mary is only seen with her hands in a similar pose on one plaque of the eleventh century from Shemokmedi (Kondakov and Bakradze 1890, pl. 58), which can be seen as directly linked with the art of Ivan the Deacon. It should be noted that later works try to recapture the same pose. However, never again did the master craftsmen achieve the same level of precision. From work to work the original significance of the pose diminishes and progressively loses its earlier realism. Analysis of the decoration on the Hermitage cross gives a confident dating to the mid-eleventh century.

The cult of the cross spread throughout Georgia in the fourth century along with the adoption of Christianity. According to legend, the cross was first introduced here by a woman, Nino the Enlightener. Georgians and Armenians both paid homage to it as an embodiment of the idea of Christ's victory over death, and it was interpreted locally in the art of these two neighbouring peoples – in Armenia as a *khachkar* (stone cross), and in Georgia as a cross set before the altar, some of which exceeded the height of a man.

From the ninth century, and not without the influence of Constantinople, whose authority was recognized by the Georgian Church, processional crosses became increasingly common. Because they were relatively small (the largest measured 55 × 35 cm), they came to be used far more widely as an indispensable attribute of church and secular ceremonies, and were also taken on military campaigns (Kondakov and Bakradze 1890, p. 66). Distinct from Byzantine processional crosses, where the principal place in the composition was devoted to the scene of the Deesis, in Georgia preference was given to the Crucifixion. It must be assumed that this discrepancy was caused by a different interpretation of the concept of salvation. In Georgia salvation was viewed through the redeeming sacrifice of Christ, whereas in Byzantium greater emphasis was placed on the significance of intercession. ASM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

B104

Fragment of a repoussé case of a *pinaki* dish

Georgia, late 11th–early 12th century

Silver, gilding, 23 × 8 cm

PROVENANCE acquired from Asiatic Museum of Academy of Sciences

State Hermitage Museum inv. no. GR-151

This Hermitage fragment was part of the repoussé case of a large wooden *pinaki*, the dish which, according to legend, was used by Christ at the Last Supper and brought to Georgia in the tenth century by David the Builder (1089–1125). The dish was moved to the Kvatakhevi Monastery, where it was decorated in repoussé, of which only minor fragments still remain. Six of these fragments are housed in the Department of Precious Metals at the Historical Museum in Moscow (nos 10972, 10975, 10976, 10978, 10980), and one is kept in the Hermitage. On the basis of the remaining fragments and a photograph of a quite large, now missing part of the *pinaki*, it has been possible to establish their position in the composition of the case more precisely, and to date the repoussé decoration to the late eleventh century or first decade of the twelfth. According to the reconstruction, the centre of the dish depicted Christ ascending His throne, on either side of which there were half-length portraits of archangels in round medallions. The decoration on the rim, which comprised two rows of plant ornamentation, included four medallions with depictions of the saints. The medallion depicting St Paul still exists.

The Hermitage fragment has been placed more precisely within the composition of the case (in the lower right part of the rim), and the parts from the edge of the rim have been dated to no earlier than the late twelfth century. ASM

EXHIBITION HISTORY St Petersburg, Hermitage, Menshikov Palace 1998, no.61

BIBLIOGRAPHY Keniya 1955, p. 749; Rakitina 1961, pp. 72–73, fig. 7; St Petersburg, Hermitage, Menshikov Palace 1998, no. 61 (A. Mirzoyan)

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B105

Fragments of revetment for icon with Archangel Michael

Georgia (Guria, the Dzhumati Monastery), repoussé silver sheet 13th century (?), enamel 12th century

a) Silver sheet: left side of nimbus and hair, part of shoulder and Archangel's right hand holding sword

Silver, gilding, repoussé work, 10.5 × 6.5 cm

PROVENANCE acquired in 1927 from collection of Mikhail P. Botkin

State Hermitage Museum inv. no. GR-140

b) Enamel medallion with St George

Gold, cloisonné enamel; diameter 7.7 cm

PROVENANCE acquired in 1924 from Museum of the

Stieglitz School Art and Design; from 1888 to 1915 in collection of Alexei A. Bobrinsky, St Petersburg, then sold to Stieglitz Museum

State Hermitage Museum inv. no. GR-111

This fragment of a revetment and enamel medallion depicting St George belonged to an icon of the Archangel Michael from Dzhumati. Although the icon itself is now lost, it can still be seen in a photograph published by Kondakov (Kondakov and Bakradze 1890, fig. 48). The archangel was depicted full length, wearing armour and raising his unsheathed sword to shoulder height. The icon's borders contained ten enamel medallions depicting the saints with explanatory inscriptions in Georgian: the Virgin, John the Baptist, Peter, Paul, John the Theologian, Mark, George, Theodore, Christ (?), Matthew (?). The icon was first brought to scholarly attention by Bakradze (Bakradze 1878, pp. 261–62), who translated the Georgian repoussé inscription on the reverse of the icon into Russian: 'Michael, commander of the heavenly host, intercede on behalf of the Eristav of Eristavs and Eristav of the Svans, Georgi Gurieli (Lomkats), who has thus beautified you, and of the spouse, the Queen of queens, and of our son'.

At the end of the 1880s when a record was made of religious antiquities at the Shemokmedi Monastery, where the icon was known to have been kept, there was no longer any trace of it. All that remained were six enamel medallions on a new silver repoussé panel, which depicted the Virgin, John the Baptist, Peter, Paul, John the Theologian and Mark (Kondakov and Bakradze 1890, p. 102, fig. 49). The present whereabouts of these medallions is unknown. Of the remainder found in the collections of Mikhail Botkin and Alexei A. Bobrinsky, three are extant: two, which have depictions of Christ and St Demetrios, are in the State Art Museum of Georgia in Tbilisi (Khuskivadze 1981, p. 110, pl. XX/1, 5), and that of St George is in the Hermitage collection.

The general consensus is that the enamel medallions are of Georgian origin, which is confirmed by details of style, colour and technique, as well as by the fact that the inscriptions are in Georgian. The medallion with St George has been dated to the twelfth century (Rakitina 1971, pp. 51–53). The silver sheet is the only remaining authentic source to give an idea of the artistic and technical qualities of this remarkable work of Georgian art. The fragment belongs to the Dzhumati icon and research into its inscriptions has led to an attribution to the early fifteenth century (Maculevic 1925, pp. 77–108). These inscriptions refer to one Georgi Gurielia, who has been linked to the author of the Likhauri inscription of 1422. He, together with his wife Elena and sons Mamia and Kekubad, is also mentioned in Shemokmedi and Baileti (Bakradze 1878, p. 268). He commissioned and embellished many religious works, such as the icon of the Virgin

(Bakradze 1878, p. 110), the Dzhumati triptych of the Archangel Michael (Bakradze 1878, p. 266; Kondakov and Bakradze 1890, pp. 109–10, pl. 52), the gold Dzhumati miniature of the archangel (Kondakov and Bakradze 1890, p. 109), the triptych of the Virgin of Dzhumati (Bakradze 1878, pp. 138–39; Chubinashvili 1959, pl. 538), and the icon of the Archangel Michael, also from Dzhumati (Bakradze 1878, pp. 265–66). Some of these works carry depictions of the patrons themselves (Chubinashvili 1959, pls 537, 538). These works give us an idea of the style at the time of Georgi Gurielia, and of how significantly it differs from what is seen in the icon of the Archangel Michael.

The figure of the archangel is well proportioned and has been intricately worked. His pose is relaxed and natural. The movement as he raises his right hand to shoulder level and clasps his thigh with his left hand are caught vividly. The delicate lines of his youthful oval face, the intricate rendering of the light cloth of his shirt, the shirt's finely observed folds round his arms, the high relief of the ornament on the frame: all of these features point to the early period of Georgian art. The ornament of the borders comprises two parallel rows of leaf clusters, worked into a pattern of single tendrils with curling spirals coming out of them. This stylized vine is formed on the principle of an unbroken stem: in each instance the stem begins with an elongated leaf which gradually curls round and culminates as a leaf cluster in the centre of the tendril. The stems between the leaves along the centre of the ornament cross one another, forming rhombi or other more fanciful and free-form shapes. The pointed ornament of the background has been worked in barely perceptible parallel lines.

Works from the time of Georgi Gurielia in the late Middle Ages show clear signs of the decline from their highpoint. Instead of an artistically worked curling vine, here we see a graphic ornament. The high relief of the figures is also artistically weak. The stylized vine in these works has a logic of its own that is different from the ornament in the Hermitage icon. Here the stems are much thicker and less supple. The leaf cluster is also shaped differently. The principle of filling in the background with dots is also very different. Instead of forming rows of parallel lines, the points are scattered freely over the entire background. Georgi Gurielia, who is referred to in the icon's inscription, is unlikely to have commissioned the icon; he is more likely to have commissioned certain additions to be made to an icon that already existed. The word 'beautified' in the inscription should be understood as referring to the decoration of the icon: it may relate to the precious stones placed in the oval settings of the nimbus, and the large pendant earrings which are clearly to be seen in the photograph.

The artistic features of the repoussé work on the Dzhumati icon, in particular the design of the

intertwining foliage on the border, link it with the icon of the Crucifixion from Mgvimevi, which has been dated to the thirteenth century (Amiranashvili 1956, p. 35; Javakhishvili and Abramashvili 1986, pl. 200). Apart from the original parts of the icon's repoussé frame, it also has three fragments taken from other icons. The ornamental fragment in the centre of the right side of the icon's frame, with the miniature of John the Baptist, is very similar to the foliage composition on the Dzhumati icon. The fragment would appear to date from the same period as the case for the icon of the Crucifixion, i.e. the eleventh century (Chubinashvili 1959, p. 600). Here, just as in the icon of the Archangel Michael, the stylized vine is twice interspersed with elongated leaves, then continues to curl and culminates in the centre of the tendril as a leaf cluster. This distinctive intertwining is rarely encountered in Georgian repoussé work. Apart from the two works already mentioned, it is also seen (albeit in a somewhat different variant), in the ornament on the borders of the other fourteenth-century Dzhumati icon of the Archangel Gabriel (Kondakov 1892, fig. 91).
ASM

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 545; Moscow, 1976, no. 545; St Petersburg, Hermitage, Menshikov Palace, 1998, no. 62

BIBLIOGRAPHY Bakradze 1878, pp. 261–62; Kondakov and Bakradze 1890, pp. 102–4, pl. 48; Tolstoy and Kondakov 1891, p. 86, pl. 70; Kondakov 1892, p. 255; Maculevic 1925, pp. 77–108, fig. 1a; Rakitina 1971, pp. 51–53, illus. p. 52; Khuskivadze 1981, p. 109, pl. XX/4; St Petersburg, Hermitage, Menshikov Palace 1998, no. 62 (A. Mirzoyan)

B106

Fragments of revetment for an icon with the Archangel Gabriel

Georgia (Guria, the Dzhumati Monastery), repoussé silver sheet 14th century, enamel quatrefoils 12th century

a) Part of the face of the Archangel Gabriel

Silver, gilding, repoussé work; 10.5 × 6.5 cm

PROVENANCE acquired in 1927 from collection of Mikhail P. Botkin

State Hermitage Museum inv. no. GR–141

b) Medallion-quatrefoil with inscription in Georgian in *asomtavruli* lettering reading 'The Archangel Gabriel'

Gold, cloisonné enamel; 4.7 × 4.7 cm

State Hermitage Museum inv. no. GR–109

c) Medallion-quatrefoil with an inscription in Georgian in *asomtavruli* lettering reading 'The Archistrategos'

Gold, cloisonné enamel; 4.3 × 4.1 cm



B-106

PROVENANCE acquired in 1924 from the Museum of the Stieglitz School of Art and Design; from 1888 to 1915 both medallions formed part of collection of Alexei A. Bobrinsky in St Petersburg, then sold to Stieglitz Museum State Hermitage Museum inv. no. GR–110

Part of the repoussé face and the medallion which belonged to an icon (now lost) from Dzhumati with a depiction of the Archangel Gabriel. The icon was reproduced by Kondakov (Kondakov 1892, pl. 91), with descriptive details and a translation of the inscription provided by Bakradze (Bakradze 1878, pp. 262–64). The repoussé inscriptions enable us to be reasonably confident in dating the icon to the late fourteenth century. Georgi Dadiani, the 'Eristav of Eristavs' mentioned in the inscription, died in 1384; he was the first of the Dadiani dynasty to rule Megreli, and was Eristav of Svanetia from 1345 until his death. His eldest son Vamek, the second Dadiani, was ruler of Megreli from 1386 to 1396; of the life of his youngest son, Gurieli Kakhaber, the first of the Gurielia dynasty and Eristav of Guria and Svanetia, nothing is known (Bakradze 1878, p. 268, *Dvoryanskiye rody* 1998, p. 37).

The archangel was depicted full length wearing a *loros*. He was holding a staff in his right hand and an orb in his left. The repoussé borders have been decorated with shoots and originally contained medallions with Greek explanatory inscriptions. It has been suggested that it may originally have had ten medallions (Bakradze 1878, p. 262), but judging from the photograph there were probably twelve. This is also Kondakov's view (Kondakov 1892, p. 256, pl. 91). It is fairly clear from the photograph that one of the twelve medallions is missing, and another is seen on the archangel's chest. In the top corners of the icon there are two more medallions in the form of quatrefoils with explanatory

inscriptions in Georgian. They are presently kept in the Hermitage. The remaining medallions, which were found in the collections of Alexei Zvenigorodskoy and Mikhail Botkin, were subsequently dispersed among a number of museums: nine with depictions of Christ, the Virgin, John the Baptist, St Peter, St Paul, St Matthew, St Luke, St John the Evangelist and St George are now in the Metropolitan Museum (New York 1997, no. 234), the medallion with St Demetrios is in the Louvre (Paris 1992, pp. 324–25), and St Theodore is in the Art Museum of Georgia in Tbilisi (Khuskivadze 1981, pls 5, 2). The portrait of the Evangelist Mark, which was missing from the photograph, has not been found. The medallions with Greek inscriptions may be Georgian (Khuskivadze 1981) or by Byzantine masters (Kondakov 1892; Wessel 1967, p. 120, no. 40; Frazer 1970, pp. 240–51).

Of the icon's remaining repoussé fragments from the collection of Mikhail Botkin (some ornamental fragments from the frame and the face of the Archangel Gabriel), the Hermitage has only been able to acquire the archangel's face. The whereabouts of the remaining fragments are not known. It would appear that the icon's ornamental frame is linked with the Dzhumati icon of the Archangel Michael. Here there are two parallel rows of leaf clusters joined together by a stream of curling stems. The limited talents of the craftsman who made the icon prevented him from attaining the same apparently effortless lightness and beauty that characterizes the prototype. ASM
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Bakradze 1878, pp. 262–64; Kondakov and Bakradze 1890, pp. 102–4; Kondakov 1892, p. 256, pl. 91; Maculevic 1925, pp. 77–108, fig. 1 d, e; Khuskivadze 1981, pp. 109–10; Rakitina 1971, pp. 51–53



B107

Fragments of revetment for an icon with Christ

Georgia (Guria, Shemokmedi Monastery), 15th century
Silver, gilding, repoussé work

a) Plaque with two saints

22 × 6 cm

b) Piece of the rim

7.5 × 1.5 cm

PROVENANCE acquired in 1924 from Museum of the
Stieglitz School of Art and Design
State Hermitage Museum inv. nos GR-112, GR-137

Both Hermitage fragments originally belonged to the icon of Christ from Shemokmedi Monastery (Kondakov and Bakradze 1890, pp. 111–13, pl. 54), a gold repoussé icon that was placed inside another much larger icon (92 × 72 cm) in a silver-gilt case with a depiction of the Twelve Faces of the Lord.

On the lower edge of the larger icon, which was commissioned by the abbot at the Shemokmedi Monastery, Serapion Madchutadze, the inscription reads: 'Likeness of God, have mercy on Georgi Gurieli and on his wife Queen Elena and on their son Mamia ...'. The historical figures alluded to here are referred to in Georgian documents of the fifteenth century (Kondakov and Bakradze 1890, pp. 112–13), so the larger icon should be dated to the fifteenth century. The same composition is also seen in later works (Javakhishvili and Abramishvili 1986, pl. 234).

Except for the lower edge, the edges of the larger icon carry full- and half-length depictions of the Apostles, Holy Fathers and warrior-saints. The outer part of the border is lined with a narrow strip of plant ornamentation, which has been worked in repoussé, not on a separate plaque, but on the same plaque as the figures, and then bent over the outer edge of the icon. The middle row depicts twelve Feasts: The Annunciation, The Nativity, The Presentation in the Temple, The Baptism, The Transfiguration, The Entry into Jerusalem, The Raising of Lazarus, The Crucifixion, The Anastasis, The Ascension, The Pentecost and The Koimesis. The outer part of this row has the same ornamentation, worked on repoussé plaques depicting scenes and bent into the inside edge of the icon. The ornamental strip is, therefore, a double plaque. The third strip is immediately adjacent to the depiction of Christ. Judging by the plaques that still remain, the top row carried a scene of the Deesis with tetramorphs (of which that to the left remains) situated in the corners. The lower left corner has a half-length figure that is difficult to distinguish. The three-quarter figure above it is also indistinct, and its upper part is covered by a plaque decorated with ornamentation. The plaque has been nailed directly on to the

surface of the panel. The right panel of the inner row has exactly the same plaque. They obviously came from another object and were attached here to mask the fact that the repoussé of the inner row was almost entirely missing.

The middle part of the icon depicting Christ and the inner row of the larger icon adjacent to it have been lost, a fate that has befallen many other works from Shemokmedi Monastery. The inner row was where the Hermitage plaque, with its three-quarter length depictions of Sts John and Thomas, belonged. It was missing as far back as the 1880s, when the work was photographed. The images on the icon and on the Hermitage plaque display the same style and repoussé technique. The figures stand out in relatively high relief on the flat smooth surfaces. The execution is dry, the poses of the figures stiff. The simply worked folds are rendered in high contours and are quite distinct from the actual figures and their movements. On the front the figures are outlined with a groove, and the relief has been worked from the inside. In contrast to works of the eleventh century, here there is no sudden transition from the high relief of the head to a flatter torso. The transition is smooth, and the head and the body are at roughly the same level. The mass of hair has been worked from the reverse side, although there are places where the hair has also been worked from the front. Different hairstyles are given to different characters: the hair of the figures in the Hermitage plaque has been rendered in separate lines; the mass of hair is gathered up to one side, left or right, or it is parted. On both the Hermitage plaque and the icon from Shemokmedi the faces are long and taper down to the chin; foreheads are low and the noses are out of proportion, short and thin. At eye-level the ears are worked sketchily.

As mentioned, on the larger icon both sides of the outer row of single figures were decorated with a narrow double border. In many parts of the icon this is missing. The Hermitage ornamental plaque has the same width (3 cm), shape and design as the plaque on the icon. From the size and configuration of the breakage on the icon's ornament, it would appear that the Hermitage fragment may have belonged to the top right corner, above the portraits of the Church Fathers. It can therefore be assumed with reasonable confidence that the Hermitage fragments belonged to the icon of Christ from Shemokmedi Monastery. ASM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



B108

Icon with St George and the Dragon

Georgia (Guria), 15th century (?)

Wood, agate, silver, gilding, repoussé work; 5 garnets, 10 pearls; 15 × 11.2 cm

INSCRIPTIONS on the reverse side the inscriptions are in *asomtavruli* lettering: 'St George, protect Georgi Dadiani, Queen Elena and their sons'; followed by: 'in witness that I, Queen Elena, have commissioned this icon'; and finally: 'Cross of Christ – vanquish Thine enemies'

PROVENANCE from Chapel of Alexandria, emperor's residence in Peterhof; the icon was a gift to Emperor Nicholas I from clergy at Cathedral of St George in Zugdidi (former capital of Mingrelia) on a visit in 1837 State Hermitage Museum inv. no. GR-154

This wooden icon has a double-sided revetment. The front shows St George on a galloping horse; his name is given in a monogram. His right hand is held back, gripping the lance with which he slays the dragon, while his left hand draws the reins close to his chest. Judging by his position on the horse, it would appear that at some stage the head was replaced by an agate cameo, and was once slightly inclined further forwards. There are precious stones round the nimbus: large red rubies each interspersed with two small pearls.

The warrior is dressed in military armour. His cloak is tossed over his armour, and is fastened at the front with a *fibula*. The scene is set in a narrow decorative frame consisting of leaf-like ovals placed side by side but set at a slight angle so that they form a zig-zag line. The surface of the frame is studded with small dots, which also appear on the surface of the icon, and against this background are curling stems with leaves and circles hanging down over them. They are applied ornamentally in areas without any figural decoration. The letters of the monogram form a natural part of the decorative composition.

The figures of both horse and rider are in high relief against the background of engraved ornamentation. The execution is sketchy: the scene's subject matter implies immense energy, but neither the rearing horse nor the billowing cloak suggest intense struggle. Rather, the figures are static, their movements stilted.

At the centre on the reverse is an inset gilt plaque with a depiction of a cross decorated with foliage. The plaque covers a receptacle for holy relics, and has a four-line inscription in the name of Queen Elena, who commissioned the icon, asking St George to protect Georgi Dadiani and their sons. It seems reasonable to believe that the queen herself brought the icon to the Church of St George in Zugdidi. However, the inscription does not make clear which Georgi Dadiani is referred to. Three such named persons died respectively in 1325, 1384 and 1582; the only available written sources make no mention of Queen Elena in connection with any of these rulers of Mingrelia. However, there are

references to Georgi Gurieli and Queen Elena and their sons in inscriptions found in a number of churches and works of art of the fifteenth century (Bakradze 1878, pp. 107–8, 121, 144, 335; Chubinashvili 1959, pp. 111–12, 265, 266, 270, 272, 268–69). It could well be that these are the ones referred to here, a hypothesis that can be supported for two reasons.

The Dadiani and Gurieli dynasties go back to the Vardanidze family, whose first-known ancestor was a warrior, Vardan; his loyalty to Queen Tamar was rewarded when she appointed him the hereditary ruler of Mingrelia. The ruling princes of Mingrelia bore the title of Dadian, which over time became the name of the ruling family. Vardan’s successors also ruled Guria, and were called Gurielia. The rulers of Guria often styled themselves Gurielo-Dadiani, while the rulers of Mingrelia styled themselves Dadiano-Gurielia (Bakradze 1878, pp. 268–69).

A further consideration strengthens the hypothesis: comparison of the Hermitage icon with the triptych with the Archangel Michael which was commissioned by Georgi Gurielia and Queen Elena, and on which the patrons are depicted kneeling, reveals a number of techniques and details in common. These lend credence to the belief that they may have originated in the same place. In both cases the construction of the composition displays the same guiding principles: an incised background with figures in high relief which have been worked perfunctorily, in conjunction with a stippled background on which the curling stems and leaves share the same details. The design on the frame of the Hermitage icon with its zig-zag leafy ornamentation is the same as that on the slope of the arch of the triptych, above the archangel. The same ornament is also evident on the lower edge of the icon’s centrepiece, beneath Michael’s feet.

There is also much in common in the decorative ornamentation on the vestments, the shape of the *fibulae*, the depiction of the footwear and also the shirt-sleeves, with the long downward strokes following the same angle. The positioning of the precious stones in the nimbus is also indicative: the alternation of large and small stones and the colour combination are also similar. The palaeographic particularities of the inscriptions, with their beautiful large *asomtavruli* lettering and abbreviations, are consistent in character, and the inscription on the Hermitage icon is word-for-word the same as that on the triptych: ‘Cross of Christ – vanquish Thine enemies’.

All the above enables us to date the Hermitage icon to the late fifteenth century, to the time of Georgi Gurielia and Queen Elena (Bakradze 1878, p. 268). This does not contradict the dates already given to works depicting St George, the iconography of which is close to the Hermitage icon.

The cult of St George was extremely popular in Georgia. He was a much-loved protector and

intercessor at all levels of society, which would explain the enormous number of Georgian works of art that reflect the many different aspects of the saint’s life.

From the early tenth century a number of different versions were already known and over the next two centuries, as the feudal class system became firmly established, what is described as the Diocletian version became widespread (Lazarev 1970, p. 79). The image of George the Victor in Georgian art is familiar in two basic iconographic forms: a human figure used to embody the evil vanquished by the saint, most often in the person of the pagan emperor Diocletian (technically defined as the Georgian version: Amiranashvili 1950, p. 187), and in later versions influenced by post-Byzantine icons of the fifteenth and sixteenth centuries, with the serpent in the form of a dragon with wings and claws. The latter group includes the icon of St George of Zhibiani, Gule-Kari (Chubinashvili 1959, pls 519, 520), the Hermitage icon, the enamel icon from the collection of the Art Museum of Georgia (inv. no. 3219), and later works such as the icon of 1624 made in the workshop of Levan II Dadiani (Khuskivadze 1973, pl. 6/2) and the nineteenth-century icon by master Pepu from Zugdidi (Chubinashvili 1990, pl. 71).

In the Hermitage icon the horseman’s armour does not have the same traditional form of Georgian repoussé as the other examples given here. The plant ornamentation with which it is decorated is more like the richly decorated armour worn by western knights and seen in a number of fifteenth- or sixteenth-century icons (Heraklion 1993, pls 37, 61, 173).

Among the Georgian works closest to the Hermitage icon is the enamel icon from the Art Museum of Georgia (inv. no. 3219). Here, the iconographic features of the mounted figure of St George have been considered as unusual in Georgian art. It has even been suggested that the icon itself could have been modelled on a Cretan icon of the saint, which has led to a dating in the late fifteenth or early sixteenth century (Petkovich 1983). However, the enamel icon is no longer regarded as authentic, and is now considered to be a twentieth-century fake that has been linked with the name of Sabin-Gus, who produced fakes intended for the collection of Mikhail Botkin (Beruiashvili 1998, p. 32). In this case, however, this is less important than the fact that both the enamel and the Hermitage icons are undoubtedly based on a post-Byzantine model. This iconography gradually superseded the Georgian version with the human figure, until it eventually became universally accepted in the late Middle Ages (Chubinashvili 1959, p. 325). ASM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

B109

Fragments of revetment for a diptych from Shemokmedi

Georgia (Guria, Shemokmedi Monastery), 16th century
Silver, gilding, repoussé work

a) Koimesis

6.5 × 3 cm

PROVENANCE acquired in 1927 from collection of Mikhail P. Botkin

State Hermitage Museum inv. no. GR–146

b) Anastasis

13.4 × 6.8 cm

PROVENANCE acquired in 1924 from Museum of the Stieglitz School of Art and Design

State Hermitage Museum inv. no. GR–131



These two repoussé fragments are from a remarkable work of Georgian art, a diptych by master Mamne.

The fragment of a scene of the Koimesis, described as ‘The Virgin’, is a work of remarkable exquisiteness. The Virgin’s left hand is held up to her bosom in a very feminine manner, and her right hand is raised to her missing face. The sleeve round her elbow falls in a large circular fold, reminiscent of a polygonal rosette. The figures are rendered in spare lines and portrayed in a state of calm. Although the fragment is tiny, the craftsman’s great mastery and compositional flair are still evident.

The style of the repoussé, the spatial distribution of the figures and the treatment of certain details of clothing make an attribution possible: it is part of the composition of the Koimesis from the lost diptych of Shemokmedi made by a sixteenth-century goldsmith named Mamne. The monastery

was plundered at the end of the nineteenth century and again in 1920 (Bakradze 1878, p. 142; Chubinashvili 1959, p. 628). Some of the works were later found in a variety of collections. The fates of many of them, including the diptych, remain unknown to this day.

There are brief descriptions of the diptych in the writings of Bakradze (Bakradze 1878, p. 119), Kondakov (Kondakov and Bakradze 1890, pp. 123–24, pls 53, 62, 63), and Takaishvili (Takaishvili 1905, pp. 72–75, nos 9, 10). The only image we have of it now is from photographs taken in the 1880s (Ermakov, nos 18024, 18025), by which time many parts were already missing.

Originally the container of a large icon, the case was made of thin wooden panels covered in silver-gilt plaques, its top decorated with scenes of the Transfiguration and the Koimesis. Inside, in the central part that is now virtually destroyed, there are still fragments of the Crucifixion and the Entry into Jerusalem. On the inside of the left panel there were depictions of the Deposition and the Anastasis, and on the right panel were the Ascension and the Pentecost. On the front of the panels were plaques with full-length depictions of the Apostles Peter and Paul set in broad decorative borders. On the right of the scene of the Koimesis the four figures of the Apostles are now missing (all that remains of the Apostle with the censer are his head and hand). This was precisely where the plaque of ‘the Virgin’ originally belonged. It does not cover all the missing space, but only half of it.

It has been possible to determine the exact placement for this tiny fragment with such confidence as master Mamne reproduced exactly the same scenes in a number of other works. Thus, in the Sadgeri altar cross (*Art and Architecture* 1980, pl. 84), the Koimesis is directly beneath the plaque at the centre of the cross. The figures of the three Apostles in the right part of the scene also correspond to this group. They make it evident that the best-preserved figure of the Hermitage plaque is not female, still less the Virgin, as recorded by our museum, but one of the Apostles. The Apostle’s left hand on the Sadgeri cross is pressed against his chest in exactly the same way as on the Hermitage plaque. The right sleeve is also draped in the same way, forming the same wide circular fold as on the Hermitage plaque. The leg seen in defiant stance belongs to one of the four saintly figures, and the narrow part of the figure belongs to the apostle standing directly behind St Peter.

Such similarities in different works in no way detract from the artist’s creativity, and it must be remembered that he was working during the Middle Ages within the constraints of ecclesiastical canons. Mamne was the outstanding master of the sixteenth century, and his principal work was the Sadgeri cross, which enables chronological parameters to be applied to his working life. The cross bears an inscription by its author and has been dated to the fifteenth century (Chubinashvili 1959, pp. 525, 627,

628; Amiranashvili 1963, pp. 291–92). However, publication of previously unknown historical documents has made it possible to date the Sadgeri cross to the first half of the sixteenth century (Chubinashvili 1990, p. 148). The period in which Mamne worked should therefore now be seen as the 1520s to 1580s (Chkhartishvili 1966; Chkhartishvili 1978).

Mamne’s artistry can be judged by three works bearing his signature: the diptych of Shemokmedi (now lost), the Sadgeri altar cross (Art Museum of Georgia, Tbilisi), the similar Barakoni cross (Historical and Ethnographic Museum, Kutaisi), and two further works attributed to him: the Gelati and Khoni processional crosses (Art Museum of Georgia, Tbilisi). These all show a master capable of creating his own individual style of repoussé, with his own understanding of how to render the figures expressively, and of how to use space and to compose ornamentation. The large spaces on his crosses and the diptych are filled with compositions that include many figures from the Gospel narratives and the lives of the saints. They are set against a plain background with no ornamental additions and are meticulously composed. The true point of focus and the principal figures in these scenes are always highlighted, and there is no confusion of their natural correlation. The figures’ emotional states are conveyed by their calm movements and expressive gestures: the sorrow in the Koimesis, the joy of Christ’s Entry into Jerusalem. All this brings a ring of truth to Mamne’s works.

The Hermitage collection also contains another fragment of a work by Mamne from the lost diptych of Shemokmedi. ASM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Chubinashvili 1959, pp. 525, 627–28;

Chubinashvili 1990, p. 148; Amiranashvili 1963, pp.

291–92; Chkhartishvili 1978 (in Georgian); Kakovkin 1975,

pp. 48–50, pl. p. 49; Sakhvanelidze 1987 (in Georgian)

B110

Book cover for Gospels with Crucifixion

Georgia (Mingrelia), 17th century

Silver, gilding, repoussé work; 24.5 × 16 cm

PROVENANCE acquired in 1924 from Museum of the Stieglitz School of Art and Design

State Hermitage Museum inv. no. GR–108

As distinct from the commonly accepted canonical interpretation of the Crucifixion, according to which there could be no more than two people by the Cross (the Virgin and St John the Evangelist), the creator of the Hermitage cover follows the earlier narrative tradition in which Mary Magdalen stands beside the Virgin and the centurion Longinus is behind St John. Close parallels to this scene exist in the religious art of Eastern Christendom, where the compositions have similar features: the pose of the figure of the centurion Longinus, the position of Mary’s hands, the figure of Christ with His head sunk deep into His shoulders (fourteenth-century Armenian miniature, in Mathews and Sanjian 1990, p. 561; a Byzantine icon of the twelfth century, in New York 1997, no. 245; a Georgian processional cross of the eleventh century, in Chubinashvili 1959, pl. 391).

Certain iconographic features suggest this may have been the work of a Georgian master following the traditions of Western European art. Thus, apart from the figures of the two angels, whose presence is mandatory for this scene, there are a further three angels gathering the blood from Christ’s wounds in chalices, a motif that first appeared in a fresco by Giunta Pisano in the Church of S. Francesco in Assisi in the thirteenth century (Pokrovsky 1892, p. 379). This was to become a regular feature of western iconography. Decoration of the cover of the binding with symbols of the Evangelists is also a western trait (New York 1997, no. 305).

The features of western iconography seen in the Hermitage scene of the Crucifixion indicate that it is a later work of the seventeenth century, a time of active proselytization by the Catholic orders in Georgia, which led to an increasing adoption into Georgian art of elements of western iconography, ornamental forms and certain new technical skills (Chubinashvili 1959, p. 643). The work’s later date is indicated by the ornamental forms, which are of a type not previously seen in Georgian repoussé, with fanciful changes in the direction and thickness of the stems, and the sparsity of the primitive flowers, leaves and small stars. Against the stippled background their surfaces look positively inflated.

These ornamental features also typify many of the works produced at the workshop of a seventeenth-century ruling prince, Odishi (Mingrelia) Levan II Dadiani (Chubinashvili 1959, pls 573, 577), whence the Hermitage case is likely to have come. The prince was a somewhat unconventional character. The Catholic missionary Arcangelo Lambertini, who (prior to 1653) spent



twenty years in Mingrelia under Levan II, wrote in 1654 (*A Description of Colchis, now named Mingrelia*, Russian trans. K.F. Gan, Tiflis 1913, ch. V, pp. 30–31):

‘The prince commissioned countless numbers of gold and silver icons decorated with pearls. For this purpose he kept more than twenty gold- and silversmiths over a period of ten years and they were constantly producing decorative items for the churches. These included a phial studded with precious stones that has reputedly been valued at twenty thousand roubles (*scudi*), an icon of the Virgin made of pure gold and studded with precious stones, valued at five thousand *chervontsy* (ducats), and a number of similar items that the prince distributed among all the churches within his principality’ (Chubinashvili 1990, p. 156).

At a time of political hardship in Georgia the prince established a workshop that survived for nearly forty years (1619–59). It employed a number of repoussé masters with varying levels of talent and professional training. The overwhelming majority of works produced here are of indifferent quality. As a rule, they are routinely crafted, but they do include some works of greater interest. So prodigious was the output of the Dadiani workshop that they are now seen as a benchmark for the state of repoussé art in seventeenth-century Georgia (Khuskivadze 1973, p. 81). ASM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



BIII Cross

Georgia, Guria (?), 17th century
Gold, spinel, emeralds, rubies, turquoise, glass, filigree, engraving, repoussé work; 5.9 × 5.0 cm
PROVENANCE acquired from Cathedral of the Winter Palace, St Petersburg
State Hermitage Museum inv. no. 9722

The cross contains holy relics with an accompanying inscription in Georgian which reads: 'The life-giving cross, St Inessa, St Benedict, St Cosmas, St Damian'. The two halves of the cross are decorated with gold filigree and precious stones.
ASM
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



B-112a

BII2 Book cover for Gospels with Crucifixion

Georgia, 17th century (?)
Silver, gilding, repoussé work

a) Crucifixion and Saints

16.5 × 12 cm
INSCRIPTIONS beneath the scene of the Crucifixion is a three-line inscription in *asomtavruli* lettering that reads: 'I, the wretched and deeply sinful *sakhlt-ukhutses* [head of ceremonies] Ivan made this. May forty saints [martyrs] intercede for me'.
PROVENANCE acquired in 1927 from Academy of Sciences in St Petersburg
State Hermitage Museum inv. no. GR-152

b) Crucifixion

17.3 × 11 cm
PROVENANCE acquired in 1927 from collection of Mikhail P. Botkin
State Hermitage Museum inv. no. GR-153

The first plaque shows Christ crucified surrounded by half-length portraits of saints with codices and scrolls in their hands. They are shown on rectangular backgrounds demarcated by zig-zag lines. All the figures are depicted on plain surfaces in relatively high relief. The lower border has a three-line inscription in *asomtavruli* lettering and is covered in dotted ornamentation.

The second plaque carries a simplified composition of the Crucifixion with two figures by the cross and two half-length figures of angels

above the cross. The plaques were first recorded by Bakradze, who also translated the inscription. In an article on Georgian antiquities at the Imperial Academy of Sciences, Bakradze remarks that both plaques are the work of the same master and are crudely done. The inscription's palaeographic particularities led him to date it to between the fifteenth and seventeenth centuries (Bakradze 1878, p. 30). The plaques were later published by Ksenya Ya. Rakitina, who confirmed that they were the work of the same master. Based on the zig-zag ornamentation of the plaques, 'which is only ever seen on works of the eleventh century', and the plain background, a new date was suggested, namely between the eleventh and early twelfth centuries (Rakitina 1961, pp. 68–71).

There can be no doubt that the plaques are the



B-112b

work of the same master, but such an early dating lacks conviction. The zig-zag ornamentation was, indeed, a commonly used motif in the eleventh century, but it did not disappear then and can be seen in works up to the late Middle Ages (Chubinashvili 1957, pls 62, 68, 151, 180).

The same may be said of the plain background. Some sixteenth-century icons from the workshop of Levan II carry depictions on plain backgrounds (Khuskivadze 1973, pls 1, 2; Chubinashvili 1959, pls 542, 569). Comparison of the Hermitage plaques with repoussé work of the later Middle Ages confirms Bakradze's views based on the inscriptions' palaeographic particularities, and enable them to be dated to the seventeenth century.

The compositional use of space, with the centre of a work bordered by compact rows of apostles,

saints and prophets depicted either half- or full-length within rectangular frames, as on the first of these plaques, is a later feature and altogether absent from early Georgian repoussé. The earliest example of this use of space is in an icon from Shemokmedi commissioned by Serapion Madchutadze in the fifteenth century (Kondakov and Bakradze 1890, fig. 54). Here the figures of the saints are depicted on the icon's perimeter (apart from the lower strip which, as in this case, is reserved for the repoussé inscription).

The figures of the saints in the Shemokmedi icon do not have the same dominant position in the composition as in such works of the sixteenth to eighteenth century as the Gelati icon of the Virgin (Kondakov and Bakradze 1890, fig. 18), the icon of the Virgin of Atskhuri (Kondakov and Bakradze

1890, fig. 11), the diptych from the monastery at Khopi (Kondakov and Bakradze 1890, fig. 40), and the icon of the Virgin from Kotskheri (Kondakov and Bakradze 1890, fig. 45).

This last icon was made at the workshop of Levan II Dadiani in 1640, and the half-length figures of the saints are extremely similar to those in the Hermitage plaques, both in terms of their positioning around the central portrait and the typological features of the characters. A particularly striking similarity is in the portrayal of the saints' faces (some have short pointed beards and moustaches), and the relatively crude modelling of the vestments.

The Hermitage plaques have unusual iconographic details that also suggest a link with the master who made them, 'head of ceremonies Ivan'. In one a pronounced mannerism is seen in the way the saints perform the blessing with the right hand. The same forms are also seen in an icon with the Twelve Apostles from the workshop of Levan II (Khuskivadze 1973, pl. 2). On the Hermitage Crucifixion with the figures close to the cross, the angels are holding crosses reminiscent of processional crosses, with small tops and very long handles (a detail not seen in this composition). The craftsman's shortcomings are reflected in the unnatural positions of the angels' hands. The same type of cross is seen on the shoulders of the martyr-saints on the icon of Christ from the workshop of Levan II (Khuskivadze 1973, pl. 12). Here, too, the artist fails to depict the hands properly.

The iconography of Christ is also reminiscent of works from the workshop of Levan II Dadiani, particularly the position of His feet: the heel of His right foot is drawn in to the middle of His left foot, and His toes are depicted at an unnatural angle, as on the folding icon from the Khopi Monastery commissioned by Levan II in 1640 (Kondakov and Bakradze 1890, pl. 40; no. 9).

All this permits us to be reasonably confident in attributing the Hermitage plaques to the workshop of Levan II Dadiani, which existed from 1619 to 1659 (Khuskivadze, p. 81), and accordingly date them to the seventeenth century. ASM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Bakradze 1878, p. 30; Rakitina 1961, pp. 68-71, figs 4-5

The Palaeologi, 1261–1453

B113

Icon with St Mamas

Cyprus, mid-13th century

Wood (stone pine), canvas, tempera; filled raised borders;

27 × 25 × 18 cm

INSCRIPTIONS the inscriptions are enclosed in rectangular cartouches at the sides of the saint's nimbus.

On the left ΑΓΙΟC. The cartouche on the right is damaged;

the letter M in the middle of the saint's name is legible

PROVENANCE found about 1861 in an underground

church near Pompey's pillar in Alexandria; in November

1861 acquired by Avraam Norov, a well-known traveller,

writer and statesman, and brought to Russia; until 1864

in Asian Department of Ministry of Foreign Affairs in

St Petersburg; on 20 January 1864 transferred to Holy

Synod, and from there on 23 January of same year

transferred to Museum of Early Russian Art at the

Academy of Arts in St Petersburg, where it was kept

until 1898; in Russian Museum in St Petersburg from

1898 to 1930, when transferred to the Hermitage

State Hermitage Museum inv. no. I-12

Study of the icon has revealed that it depicts St Mamas. In the Eastern Church there are several saints by the name Mamas. The most developed and famous cult is that of St Mamas of Caesarea, who became a martyr in the third century. There are representations of the saint in the Menologion of Basil II of 986 and in the eleventh- to twelfth-century Homilies of St Gregory of Nazianzus (Galavaris 1969, pp. 14–16, 99–103; *Treasures* 1974, p. 416, fig. 107). St Mamas was venerated from the seventh century on Cyprus, where his cult became especially popular in the age of the Crusades.

Various elements from tales about the saint were interwoven and recast on local soil. According to the legend, Mamas was a hermit who lived near Morphou on Cyprus. He lived on milk from wild goats, who were not afraid to come up to his dwelling. One day the island's ruler, a Byzantine governor, issued an edict that all the island's inhabitants had to pay a special tax on roads, pastures and reservoirs. But Mamas decided that, since he did not use public roads, pastures and reservoirs, he would not pay this tax. Hearing this, the governor summoned him to the palace. On the road to Nicosia, the capital of Cyprus, the saint saw a lion chasing a sheep. Mamas ordered the lion to leave his victim alone, took the sheep in his arms and, sitting astride the lion, set off for the governor's palace. Seeing the youth sitting on the lion, the ruler remitted his unpaid debt and exempted him from all taxes for life. St Mamas was one of the few people to have managed to claim a

victory over tax collectors, which is why he became a sort of patron saint of taxpayers, and his cult was practised by all sections of the Cypriot population (Marava-Chatzinikolaou 1995, pp. 70–85).

The Cypriot origin of the Hermitage icon is indicated by its artistic peculiarities, such as the characteristic inscriptions in rectangular golden cartouches, the greenish-blue background, the combination of Byzantine iconography with the depiction of the patron in Western European costume. The Hermitage icon can be compared to

the representation of St Mamas in a local Cypriot icon of the late thirteenth century. In spite of the chronological and stylistic differences, both icons share a common approach to the depiction of the saint's appearance. Mamas is depicted sitting serenely on a lion, dressed in patrician clothes. The lion has a somewhat exaggeratedly frightening appearance, with a large mane and bared teeth. At the same time, there is an almost fairy-tale quality to the beast's appearance. Both icons betray a touch of the simple folk-story narrative about



the resourceful youth (Sophocleous 1994, no. 27).

In the first, manuscript catalogue of the Museum of Early Russian Art at the Academy of Arts, the icon was attributed by Vasily Prokhorov to Coptic art, probably because of its find-spot (Prokhorov 1865, p. 8). Nikolai Likhachev determined that the subject was a representation of St Gerasimos riding a lion (Likhachev 1902, p. 13), and the icon was subsequently thought to be a Slavonic work with a Greek inscription. In 1928 the subject was correctly named by Alexei Smirnov, who attributed the icon to a fifteenth-century Cretan master (Smirnov 1928, p. 29). At first I, too, ascribed the icon to the post-Byzantine period, dating it from the fifteenth to sixteenth century (Piatnitsky 1995/1, pp. 56–58), but determined the work's place of origin as Cyprus. Once I had had the opportunity to acquaint myself with the icons that are kept in the monasteries on Mount Athos, Patmos and, especially, in the Monastery of St Catherine at Mount Sinai, I revised my earlier attribution. I now believe that the icon was made on Cyprus in approximately the mid-thirteenth century (Piatnitsky 1999/1, pp. 29–31).

How did a Cypriot icon end up in the catacombs of Alexandria? An interesting hypothesis can be advanced. In 1248 Pope Innocent IV declared the Seventh Crusade, which was led by the French King Louis IX (1226–1270). The Crusade's immediate goal was Egypt, capture of which would ensure the liberation of Jerusalem. *En route* to the Holy Land, Louis IX spent a fairly long time on Cyprus (from September 1248 to May 1249), where provisions were gathered for the Crusade. During this time the King gave himself up to penitence, and offered prayers to the Lord and the saints, asking for their assistance in the Crusade about to be launched. From Cyprus the Crusader army set off for Egypt, where it captured Damietta and advanced on Alexandria. Following the army's defeat at Mansura thousands of knights led by the King were taken prisoner. While waiting to be ransomed the captive French were held in various locations in Egypt, including Alexandria. It can be surmised that this small portable icon, painted in Cyprus, most probably at the Monastery of St Mamas in Morphou, found its way to Egypt with one of the knights in Louis IX's army – perhaps the same knight who is depicted on the icon as the patron. YAP

EXHIBITION HISTORY : St Petersburg, Hermitage 1991

BIBLIOGRAPHY Prokhorov 1865, p. 5; Likhachev 1902, p. 13; Smirnov 1928, p. 29; Leningrad, Hermitage 1991, p. 36, fig. p. 69; Piatnitsky 1995/1, pp. 56–58; Piatnitsky 1996/3, pp. 216–17, fig. 3; Piatnitsky 1999/1, pp. 29–31



B-114

B114 Icon with John the Baptist

Byzantium, Serbian or Greek master in Russia,
2nd half 13th – early 14th century

Wood (lilac), panel with raised borders, tempera;
87.5 × 66 × 2.8 cm.

PROVENANCE transferred to the Hermitage in 1935;
probably from collection of Vasilii Prokhorov in
St Petersburg; purchased in 1898 for Russian Museum
in St Petersburg

State Hermitage Museum inv. no. I-457

This icon was part of a multi-figure Deesis. The saint is depicted wearing a rich red tunic lavishly adorned with gold striations, and a dark-coloured, almost black cloak. The background shows numerous additions of gesso which testify that the icon has been restored more than once. This restoration, in which parts of the worn background have been replaced, is characteristic of the Byzantine icons found in Russia from the earliest

times. For example, similar repair is found on a fourteenth-century icon with the Pimenovskaya Virgin (Moscow 1991, no. 43).

The condition of the wood, which is quite undamaged, also indicates that either the icon was painted in Russia or taken there shortly after it was produced. Even in the early twentieth century the icon contained Slavonic inscriptions, removed during one of the subsequent restorations. Nikodim Kondakov, who studied the icon in the early twentieth century together with its inscriptions and repaintings, suggested that it originated from Novgorod, and was a copy of a Serbian original.

Every researcher has noted the icon's stylistic similarities with Serbian examples such as the Ziča frescos, the frescos of St Nicholas' church in Studenica and icons from Dečani. It is natural, therefore, to think of a Serbian or Greek master of the Palaeologan period. There is good reason to assume that the master in question worked in Russia.

The Hermitage icon is unusually colourful with its bold juxtaposition of red and black and gold

and black. The artist made active use of gold pigment, which was mixed with lampblack to paint the cloak and with ochre to paint the vestments. The icon also shows many later additions and restorations. In spite of that, it has retained its ancient Byzantine character. This is evident in the decorative intensity of the composition, a quality which is heightened, not only by the use of colour, but also by the line, which is hard, brittle and conspicuously scored.

These distinctive features of the icon do not have direct parallels in the tradition of the capital, where the handling was finer and technically richer. We are probably looking at a provincial master of superior standard here, and it is for this reason that parallels with Serbian examples could be drawn.

The icon is usually dated to the fourteenth century, and Alice Bank and Olga Popova consider that it probably originates from the middle of the century (1340s or 1350s), while Viktor Lazarev suggests the second half of the century as a more probable date. In spite of this, we have decided to assign it an earlier date, the late thirteenth or early fourteenth century. The basis for this is the affinity with the works of the early Palaeologan period, their characteristic striations, decorative combinations of colours, and the more mannered appearance of the images. YAP

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 939; Moscow 1976, no. 939

BIBLIOGRAPHY Likhachev 1902, p. 11; Smirnov 1928, pp. 18, 28; Kondakov 1928–33, vol. 3, p. 340, pl. 76; Bank 1960, p. 10, pl. 103; Bank 1966, no. 264; Alpatov 1974, pp. 10, 292; *Iskusstvo Vizantii* 1977, vol. 3, no. 939; Bank 1977, no. 279; Popova 1978, pp. 245–61; Popova 1980, p. 115; Bank 1985, no. 279; Lazarev 1986, p. 254; Moscow 1991, no. 31 (Y. Piatnitsky)

B115

Icon with Christ Pantokrator

Byzantium (Athos), 13th–early 14th century

Wood (chestnut), panel with raised borders, canvas, tempera; 55.4 × 28.5 × 2.8 cm

PROVENANCE brought from Mount Athos by Pyotr Sevastyanov during his expedition of 1859–60; from 1861–98 in Museum of Early Russian Art at Academy of Arts in St Petersburg; from 1898 until 1930 it was in Russian Museum in St Petersburg; then transferred to the Hermitage

State Hermitage Museum inv. no. I-285

This wonderful icon of Christ Pantokrator was wrongly dated as a fifteenth-century work in the catalogue to the Athos Antiquities exhibition in 1992. The Serbian scholar Bronislav Todić drew my attention to the similarity between this icon and early Palaeologan works. The refined, slightly elongated proportions of the figure of Christ and of His hands, the harmonious colours with their



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noble hues and the very subtle painting of the face all provide convincing evidence that the work dates from the Byzantine period. In our view the Hermitage icon is very similar to the icon of the Virgin Eleousa from Berroia, dating from 1310–20 (Papazotos 1995, no. 24). This monumental icon is a full-length depiction of the Virgin with the Child clinging to her. The background is exactly the same deep yellow ochre as in the Hermitage icon. Christ’s brownish-cherry coloured robe is close in tone to Mary’s *maphorion* in the Berroia icon. But the greatest similarity is in the painting of the faces: layers of paint are applied with a gradual lightening of texture culminating in touches of ceruse (lead white). The technique of using fine lines carefully applied on top of the other is absolutely identical. The way the hands are drawn with elongated fingers, the light shading around the eye-sockets and the way the chin and neck are drawn are also identical. The only major difference is that here Christ’s halo is gold, whereas in the Berroia icon the haloes are bright red. However, the similar style of the two icons is indisputable. Both belong to the same artistic circle, which was not metropolitan but merely followed metropolitan patterns.

The Hermitage icon is small and oblong. The Hermitage collection also contains a similar icon with the Virgin and Child full length, which was also brought from Mount Athos by Sevastyanov (inv. no. I-273). Unfortunately it was not very successfully restored in the nineteenth century and the proportions of Mary’s figure have been distorted, but the face has been well preserved, allowing for a comparison with the Berroia icon of the Virgin that confirms the validity of the attribution. The icon pair with the full-length Christ and the Virgin standing with the Child in her arms was intended for a *parekklesion* or small chapel. They were placed in the templon on either side of the iconostasis door. Another icon, of the Prophet Daniel from the Vatopedi Monastery on Mount Athos dating from 1300–20, is the same shape and even smaller (Tsigaridas 1998, fig. 322); an icon of St Anthony the Great from the Hermitage collection is slightly larger but of the same shape, and the pair of icons with Christ and St Athanasios of Athos intended for *parakklesia* also originates from Mount Athos (St Petersburg, Hermitage, Menshikov Palace 1992, nos 21-22, 25).

This Hermitage work is undoubtedly of considerable interest, both as a wonderful example of an early Palaeologan work and as an interesting example of the diversity of artistic schools and circles concentrated in the monasteries of Mount Athos. YAP

EXHIBITION HISTORY St Petersburg 1861; St Petersburg, Hermitage, Menshikov Palace 1992, no. 15
BIBLIOGRAPHY Piatnitsky 1988/2, p. 44; St Petersburg, Hermitage, Menshikov Palace 1992, no. 15; Piatnitsky 1992, p. 28

B116 Icon with Christ Pantokrator

Byzantium, 13th century (?)
Wood (lime), panel with raised borders, tempera;
47.5 × 30 × 1.8 cm
INSCRIPTIONS scratched on the back and side-pieces, in Slavonic: Рож[дес]тво Богородицы, Рож[деств]о Христово, Вед[...] евденні на трехъ [в]ночке Дору Стефанву, Дедушкино
PROVENANCE judging by the inscriptions on the back and side-pieces of the icon it was a family heirloom, and was given in blessing to a certain Dora Stefanovna by her grandfather. The icon had apparently been in Russia a long time. It was purchased in the 1840s by the noted historian and collector Mikhail Pogodin from the Moscow antiquarian A.V. Medyntsev. In 1852 Pogodin’s collection was purchased by the Russian State and placed in the Armoury of the Moscow Kremlin. In 1856, on the instructions of the emperor Alexander II, all the ecclesiastical objects from the Pogodin collection were rehoused in the Chrism Chamber in the Moscow Kremlin, where they remained until 1871, when the entire Chrism Chamber collection was transferred to the Museum of Early Russian Art at the Academy of Arts in St Petersburg. In 1898 the icon arrived at the Russian Museum in St Petersburg, where it was kept until its transfer to the Hermitage in 1930
State Hermitage Museum inv. no. I–2

The icon has frequently been subjected to repair work, and the original outline and proportions of the figure of Christ have been distorted; the garments have been repainted – Christ’s robe was originally ultramarine, and the green colour which we see today came about in the course of one of the restoration attempts. The background was ochre, subsequently covered with underpainting and gilding. The best preserved part of the original painting is the face of Christ, which provides a basis for assigning the icon to the thirteenth century. Christ’s face, according to certain scholars, finds a direct parallel in some thirteenth-century works: a Deesis from an epistyle in the Vatopedi Monastery at Mount Athos, which Xyngopoulos indeed assigned to the thirteenth century (Xyngopoulos 1967, figs 6, 7; now generally dated to the second half of the twelfth century); and a mural painting of St Sophia in Trebizond (Talbot Rice 1968, pl. 1). The various alterations which the icon has undergone during its sojourn in Russia, however, enforce a good deal of caution in any analysis.

There are two schools of thought complicating the issue of its attribution. Nikolai Likhachev, who had already pointed out the significance of this object for the history of icon-painting, attributed it ‘approximately to the fifteenth century’. This dating was supported by Nikodim Kondakov and Alexei Smirnov. However, Viktor Lazarev assigned the icon to the late thirteenth century. He noted its similarity to an Athenian gold *bullā* of 1293, and to

the miniature Christ in Glory above the Evangelist Matthew (Cod. Leningr. gr. 101). Lazarev’s view has prevailed in virtually all subsequent literature. YAP

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 882; Moscow 1976, no. 882
BIBLIOGRAPHY *Pogodinskoe sobranie* 1849, p. 63; Prokhorov 1879, no. 85; Likhachev 1902, pp. 19–21; Smirnov 1928, p. 28; Lazareff 1931, p. 165; Lazarev 1947, pp. 169, 201, 343, pl. 265b; Bank 1966, no. 253; Lazareff 1967, p. 285, pl. 429; Popova 1972, pp. 120, 123; *Iskusstvo Vizantii* 1977, vol. 3, no. 882; Bank 1978, no. 269; Popova 1980, pp. 54–56; Bank 1985, no. 269; Lazarev 1986, p. 129, fig. 427; Piatnitsky 1988/1, p. 131; Piatnitsky 1995, p. 233; Moscow 1991, no. 5 (Y. Piatnitsky); Piatnitsky 1996/10, p. 252

B117 Icon with the Archangel Michael

Byzantium, 13th century (?)
Wood (poplar), panel with raised borders, tempera;
18.7 × 12.5 × 1 cm
PROVENANCE brought from Mount Athos by Pyotr Sevastyanov during his expedition of 1859–60; from 1861–98 in Museum of Early Russian Art at Academy of Arts in St Petersburg; from 1898 until 1930 in Russian Museum in St Petersburg, from where it was transferred to the Hermitage
State Hermitage Museum inv. no. I–258

This miniature icon of the Archangel Michael has been largely overlooked by scholars. Although it has merited a few brief mentions, it has never been the subject of research and is published here for the first time. In 1902 Nikolai Likhachev in a review of icons at the Russian Museum in St Petersburg stated that it was ‘an interesting and old Greek icon’ dating ‘from as early as the 14th century’ (Likhachev 1902, p. 79). Later Alexei Smirnov dated it to the fifteenth century, while Victor Lazarev again puts forward the earlier date of the fourteenth century. This is a summary of the history of research on this work.

On a small panel made of poplar with raised borders is a half-length portrait of the Archangel Michael holding a staff in his right hand and a globe in his left. He is dressed in dark-green *loros* decorated with pearls and gold striations, with a red cloak. A gold halo surrounds his head and behind his shoulders his wings are covered in a network of fine gold lines. The background is turquoise-green, which has darkened considerably with time, and the borders are gold. Despite substantial damage to the Archangel’s face, and the darkened background and drapery, the colours of the icon are very beautiful and considered. The gold frame of the border creates an enclosed space inside which the elongated, graceful figure of the Archangel stands out. The gold wings and halo



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emphasize his unearthly essence. These patches of gold harmonize wonderfully with the gold border, creating a shining, luminous gold spectrum. The Archangel's drapery, on the other hand, is painted with thick, concentrated colours; the painting of the face, which is also concentrated but luminous, stands out in contrast. The light tones of the face and right hand are balanced by the bluish highlights on the globe. An interesting dialogue is created between the shining gold on the border, halo and wings and the luminous face, hands and globe. The elegantly precise form of the hands, the oval of the face and proportions of the figure emphasize the Archangel Michael's refinement.

Iconographically this icon does not stand alone: there is a whole series of similar frontal portraits of the Archangel Michael with a staff and globe, of which the best known is the large, early fourteenth-century icon in the Byzantine Museum in Athens (Acheimastou-Potamianou 1998, no. 8).

There are also portable icons reminiscent of the Hermitage piece, for example in Berroia (Papazotos 1995, no. 121), dating from the late fifteenth century and clearly provincial in style. Judging by its miniature size, the Hermitage icon was probably intended for personal use. It is possible that it is a copy of a well-known icon brought to Athos by a pilgrim. It could have been specially donated as a prayer for the soul, as Archangel Michael is the guardian and protector of righteous souls.

The icon can be attributed without doubt to the Palaeologan period, but a more precise dating is less evident. I doubt it is late fourteenth or early fifteenth century. On the contrary, the fragile form, the miniature size and foppish elegance point to the late thirteenth or early fourteenth century. The same kind of young aristocrat with elongated face, slim fingers and elegant figure can be seen on a portable icon from the National Museum in Pisa (*Splendeur de Byzance* 1982, pp. 38–39). While

opinions are divided on the Pisa icon (it has been dated variously in the thirteenth and fourteenth centuries), its elegant style is clearly of the thirteenth century. In both icons we see a long, oval face with elongated Greek features and exactly the same narrow hands with elongated fingers. But whereas the Pisa icon belongs stylistically to the metropolitan school, the Hermitage work reflects a more local style. Another similar work is the equally small icon of St Demetrios (18.5 × 14 cm) that is preserved in the Vatopedi Monastery at Mount Athos, which is of the late thirteenth or early fourteenth century. Again we see the image of an elegant young aristocrat. The concentrated, vibrant colours of the drapery – red, dark blue-green and brownish – are similar to the colours in this Hermitage work (Tsigaridas 1988, fig. 318). The elegance of the contours suggests a date of around 1300, and the colouring, with the concentrated colours of the clothes and the

characteristic turquoise, indicates the place of origin: if the icon was not painted at Mount Athos itself, then its style was certainly inspired by northern Greece, possibly Thessaloniki. YAP EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY Likhachev 1902, p. 79; Smirnov 1928, p. 28; Lazarev 1986, p. 254, no.104

B118

Capital with Evangelist

Byzantium (Constantinople), late 13th century
Marble; 26 × 25 × 21 cm
PROVENANCE acquired in 1931; formerly in the Kariye Camii (Chora Monastery), purchased at a bazaar in Constantinople on 2 November 1898 by Russian Archaeological Institute in Constantinople
State Hermitage Museum inv. no. ω 22

A profile image of an Evangelist with a book in his hands is placed on the face of the capital, on a background of acanthus shoots. Iconographic features, such as the round head with a bare crown and a long beard of which the ends hang down on to the chest, indicate that this is an image of St John the Evangelist. On the two sides of the capital acanthus shoots enclose medallions in which Greek monograms may have been carved. The fourth side is plain. Investigations by Hans Belting showed that the capital in the Hermitage came from the Church of the Chora Monastery (Kariye Camii) in Constantinople, where it was at the top of a double column forming part of the frame of the mosaic icon of the Virgin (Belting 1973, pp. 136–41). A comparison with more or less accurately dated reliefs – an acanthus frieze on the tympanum arch from the Kariye Camii, an arch with representations of the Apostles from the Monastery of Constantine Lips and an archivolt from the Church of St Euphemia near the Hippodrome of Constantinople, which adorned the saint’s grave – showed that the Kariye Camii capital could be dated to about 1290. VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 1006; Moscow 1976, no. 1006
BIBLIOGRAPHY Wulff 1914, p. 504, pl. 431; Belting 1973, pp. 136–55; Piatnitsky 1993, p. 11

B119

Leaf of diptych with Raising of Lazarus and Koimesis

Byzantium, 14th century
Wood (boxwood), carving; 24 × 7.5 cm
INSCRIPTIONS Greek inscriptions under the feast day scenes: under the Raising of Lazarus ΕΚ ΓΗΣ Ο ΝΕΚΡΟΣ ΑΥΘΙΣΕΙ ΙΦ ΩΣ ΑΝΕΛΥΤΟΥ ΔΗΜΙΟΥΡΓΟΣ ΑΝΤΟΣ ΑΚΟΥΣΑΣ ΜΟΝΟΥ (You raised [Lazarus] from the dead,



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Christ our Lord, for which we cry out to you, Vanquisher of death); under the Koimesis ΥΠΕΡ ΛΟΓΟΝ ΤΕΚΟΥΣΑ ΠΑΡΘΕΝΟΣ ΜΕΝ ΑΣΘΑΝΟΥΣΑ ΔΕ ΖΗΣΤΑΝΤΟΥ ΓΑΡ ΑΜΕΣΖΕΝ (In birth she kept her virginity, in death she did not abandon the world: a free translation in which only the general sense of the corresponding church hymns is given). PROVENANCE acquired in 1918 from Museum of the Stieglitz School of Art and Design; found in Rhodope; in possession of Nikodim P. Kondakov from 1886 to 1914
State Hermitage Museum inv. no. ω 265

The frame of the feast day scenes consists of an arch decorated with ornamental, interweaving foliage, resting on carved columns. There are small icons, with representations of the Prophets Jonah and David, St Nicholas, St Elizabeth, an unknown Prophet and Gregory of Nazianzus, on the base

and capital of the surviving column. The shaft of the column is intertwined with a vine, with interwoven figures of basilisks, snakes, goats, monkeys and two birds. Nikodim P. Kondakov dated this panel to the fourteenth century and considered it to be a leaf of a diptych miniature iconostasis made after an Athonite model in the northern Balkans, probably in Macedonia (Kondakov 1902, pp. 202–3). This attribution of the work appears reliable.

The panel in the Hermitage is similar in its dimensions and structure to a leaf in the Walters Art Gallery, Baltimore, with a similar column with six small icons, which has two scenes, namely The Baptism (above) and The Ascension (below), placed under a carved arch, and separated by a three-line liturgical inscription in Greek. The structural and stylistic similarity of the two panels suggests that they had the same function. The three-dimensional nature and the presence of special cubic supports mean that these works could not have been part of a polyptych. Similar structure and dimensions, as well as a similar combination of Feast scenes, namely The Raising of Lazarus and The Koimesis, The Baptism and The Ascension, are found in an ivory panel in the collection of the State Library of Bamberg, Germany. Kurt Weitzmann linked a diptych in the Hermitage showing a scene of the Presentation in the Temple (combined with a scene of The Anastasis) with the Bamberg set to provide a reconstruction of a Byzantine ivory epistyle of the tenth century, which came to Germany in 972 as the dowry of Princess Theophano (Weitzman 1971, pp. 142–56). This reconstruction contributed to the restoration of the appearance of the work, to which the panels from the Hermitage and the Walters Art Gallery once belonged. It was an epistyle consisting of six panels, joined in pairs in three folding sections. The sequence of Feast scenes was as follows (from left to right): The Annunciation and The Entry into Jerusalem; The Nativity and Crucifixion; The Presentation in the Temple and The Anastasis; The Baptism and Ascension (Walters Art Gallery); The Transfiguration and The Pentecost; The Raising of Lazarus and The Koimesis (Hermitage). According to Kurt Weitzmann’s calculations, the suggested length of this unique epistyle would be approximately 120 cm, and its height approximately 30 cm. VNZ EXHIBITION HISTORY Petrograd 1915, no. 416; Leningrad, Hermitage 1975–76, no. 1008; Moscow 1976, no. 1008
BIBLIOGRAPHY Bank 1985, pp. 327–28, no. 287; Zalesskaya 1995/2, pp. 19–21

B120

Icon with Prophet Isaiah

Byzantium, 15th century
Wood (pear-tree), carving; 11 × 5.9 × 1 cm
INSCRIPTIONS above the Prophet's head
Ο ΠΡΟΦ[ΗΤ][ΗΣ] ΗΣΑΙΑΣ (The Prophet Isaiah); on his scroll, ΙΑΟΥ Η ΠΑΡΘΕΝΟΣ ΕΝ ΓΑΣΤΡΙ ΕΞΕΙ (The Virgin will be with child and will give birth to a son, and will call him Emmanuel) (Isaiah 7:14)
PROVENANCE purchased from antiquarian Bois in Paris; entered Hermitage from Museum of the Stieglitz School of Art and Design in 1925
State Hermitage Museum inv. no. ω 275

The icon depicts the Prophet Isaiah standing beneath a carved arch supported on spiral relief columns. In his left hand he is holding a half-unfurled scroll, whilst with his right hand he is giving a blessing. The text on the scroll is a sign to the House of David of the continuation of its lineage, the preservation of the kingdom and the arising from that house of the Saviour of the World. This icon was part of a church diptych with scenes from the Life of the Virgin, who was depicted surrounded by decorative representations of the Prophets' testimonies. Iconographic and stylistic parallels to the Hermitage icon are the wooden relief icons, diptychs, *panagiaria* and crosses from the Palaeologan and post-Byzantine eras housed in various museums and church treasuries (Radojković 1977, pp. 10, 35, figs 31, 33). The treatment of the figure of the Prophet Isaiah is similar to the representation of John the Baptist in the steatite icon in the Armoury of the Moscow Kremlin, which on the basis of its stylistic peculiarities and the palaeography of its inscription is dated to the fourteenth to fifteenth centuries (Pisarskaya 1964, pp. 25–26, fig. XLVI). VNZ EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

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B121

Icon with Virgin and Child

Byzantium, 15th century
Ivory, carving; 5.4 × 4 × 0.5 cm
PROVENANCE purchased from antiquarian Bois in Paris; entered Hermitage from Museum of the Stieglitz School of Art and Design in 1925
State Hermitage Museum inv. no. ω 272

This representation of the Virgin and Child belongs to the iconographic type known as the Hodegetria. Christ holds a scroll in His left hand, and extends His right towards the Virgin in a gesture of blessing. Small stars in the form of many petalled rosettes are carved on to the Virgin's maphorion, head and shoulders. The Greek letters ω, O, H are engraved on Christ's halo – an abbreviation of the

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words, traditional since the eleventh century, meaning 'I am here', which accompany representations of Christ, usually on the arms of the cross on a cruciate nimbus (Zalesskaya 1988, p. 228). The *maphorion* and Christ's clothing are separated by double lines with short counter-strokes in gold leaf, applied in different directions in the pure icon style. The modelling of the faces is typical – oval, with short straight noses and small, bulging, close-set eyes. This treatment of faces is typical of numerous works of the minor sculptural arts from the turn of the fourteenth and fifteenth centuries, particularly of the fifteenth century. It can be seen in the Byzantine steatite icons with representations of the Virgin Hodegetria in the centre, surrounded by scenes of the Twelve Great Feasts, that are preserved in Cologne and in the Monastery of St Catherine at Mount Sinai (Kalavrezou-Maxeiner 1985, pp. 223–24, 226–27, pl. 71, no. 156, pl. 72, no. 160). It is also typical of Old Russian small stone icons of the Moscow school from the last quarter of the fifteenth century (Nikolaeva 1983, p. 138, fig. 60, no. 3). The Hermitage ivory icon stands out from the above-mentioned works in the particularly refined style of its execution. VNZ EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

B122

Portable mosaic icon with John the Baptist

Byzantium (Constantinople), late 13th – early 14th century
Mosaic tesserae, slate, marble, stone, silver, copper, wax and resin; 21.7 × 13.5 cm
INSCRIPTIONS the wax background contains fragments and printed traces of the inscription ΟΑΓΙΟC ΙΩ Ο ΠΡΟΔΡΟΜΟC (St John the Baptist)
PROVENANCE acquired in 1885 as part of the collection of Alexander P. Bazilevsky in Paris, in which it featured as early as 1874
State Hermitage Museum inv. no. ω 30

The icon belongs to the group of Byzantine portable mosaics that is considered to be one of the most highly refined examples of Byzantine creative art. It consists of mosaic tesserae on a wax base; the cubes are arranged quite freely in what is known as a spaced system. The ornamental framing of large crosses in oil paint on wax dates from the restoration of the icon in 1864. It appears that during this restoration the icon was lifted from its wooden base on to a slate background by the restorer and artist Alfred Corple. The icon was first described in 1874 by Alfred Darcel, Curator of the Louvre, in the catalogue of the collection of Alexander P. Bazilevsky, as depicting the Prophet Samuel, based on readings of the fragmentary inscription. This identification



was repeated in 1886 by Evgeny Muntz in an article on Byzantine portable mosaics, and by Nikodim Kondakov in the Catalogue for the Medieval Department of the Hermitage in 1891, and in all subsequent literature. In 1990, during the preparation of the catalogue for the exhibition at the Eighteenth International Congress of Byzantinists in Moscow, I expressed doubts as to the correctness of that identification, and in subsequent works I published the results of the examination of the fragmentary inscription under microscope, which revealed the name of St John the Baptist.

The icon has been variously dated to the tenth–twelfth century (Nikodim Kondakov) and to the thirteenth century (Viktor Lazarev, Alice Bank, Italo Furlan). The generally accepted dating is that of Viktor Lazarev, who puts it at the end of the thirteenth century in his history of Byzantine art.

The image in the icon corresponds in every respect to the iconography of John the Baptist: a man of middle age with light chestnut-coloured hair, a dark beard and a moustache; he is dressed in a tunic and cloak. The hair tumbles over the shoulders in the characteristic ‘tousled’ pattern found on many representations of the saint, as in the mosaics in Hagia Sophia and the Chora Monastery in Istanbul, the mosaic icons in the treasury of St Mark’s, Venice, and in Florence, in icons in the St Catherine Monastery at Mount Sinai, the Hermitage and the British Museum, and in numerous other examples (Lazarev 1986, fgs 297, 485, 504; *Iskusstvo Vizantii* 1977, vol. 3, nos 939, 942, 943; Underwood 1966, vol. 3, pl. 374; Sotiriou 1956, nos 120, 218, 219; London 1994, no. 206; Furlan 1979, no. 33). The particular iconographic features and the reconstruction of the fragmentary inscription therefore show that this icon depicts John the Baptist. He is shown in an attitude of prayer before the right hand of God blessing, and I therefore consider that the icon was originally part of a diptych. A second leaf, now lost, probably showed the Virgin or a saint. This type of arrangement is found in mosaic icons in the Monastery of Xenophontos on Athos (*Treasures* 1997, pp. 54–55), in an icon in the Historical Museum in Moscow (Kyzlasova 1988, no. 94), the Hagiosoritissa Virgin icon in Cyprus (Sophokleous 1994, no. 4), and the St James icon on Patmos (Chatzidakis 1985, no. 4). This kind of icon design is rarer than the traditional Deesis composition, but was firmly established in the monuments of the Middle Byzantine and Palaeologan period. Although about fifty Byzantine portable mosaic icons are known today, opinions on their precise dating vary sharply, despite analysis of details such as the ornamentation of haloes and the ground, and the style and positioning of inscriptions.

The ground of the Hermitage mosaic consists of a geometrical network of rhombi amongst which large four-armed crosses are positioned. This form

of decoration is characteristic of portable mosaics dating from the early fourteenth century. The halo of John the Baptist is also ornamented with a pattern of red and dark blue crosses, a design common in Palaeologan mosaics, as was the arrangement of inscriptions in rectangular cartouches. A combination of all three designs can be found in the group of icons dating from the beginning of the fourteenth century. Stylistically, the Hermitage mosaic is closest to the diptych in Florence and the Annunciation in London; all three objects, it appears, were made about the same time. The stylistic parallels that can be made with a series of mosaic monuments from Constantinople, a group of Byzantine manuscripts and tempera icons from the late thirteenth and early fourteenth centuries suggest that the John the Baptist icon in the Hermitage can be dated to the Constantinople court masters of the early Palaeologan period (late thirteenth to early fourteenth centuries). YAP

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 881; Moscow 1976, no. 881

BIBLIOGRAPHY Darcel and Basilevsky 1874, no. 47; Muntz 1886, p. 17; Kondakov 1891, p. 236; Schlumberger 1896, vol. 1, p. 309; Dalton 1911, p. 433; Diehl 1926, p. 565; Bettini 1938, p. 17; Lazarev 1947, pp. 163, 343, pl. 263a; Bank 1960, no. 100; Bank 1966, no. 249; Lazareff 1967, p. 284, fig. 421; Ovchinnikova 1968, pp. 213–14, 219, 223; Popova 1972, pp. 129–30; Glasberg 1974, no. 211; *Iskusstvo Vizantii* 1977, vol. 3, no. 881; Bank 1967, no. 261; Furlan 1979, no. 16; Bank 1985, no. 261; Lazarev 1986, p. 129, fig. 424; Sheinina 1991, pp. 51–54; Moscow 1991, no. 4 (Y. Piatnitsky); Piatnitsky 1992/1, pp. 71–72; Piatnitsky 1996/3, p. 213; Piatnitsky 1998/3, pp. 39–41; Piatnitsky 1999/3, pp. 160–69

B123

Portable mosaic icon with St Theodore Stratelates

Byzantium (Constantinople), 1st quarter 14th century
Mosaic tesserae, wood, marble, stone, copper, wax and resin; 9 × 7.4 cm

Inscription: in rectangular cartouches O AG[IOC]

ΘΕΟΔΩΡΟΣ Ο ΣΤΡΑΤΗΛΑΤΗΣ (St Theodore Stratelates)

PROVENANCE acquired in 1885 as part of the collection of Alexander P. Bazilevsky in Paris, in which it featured as early as 1874

State Hermitage Museum inv. no. ω 29

Miniature frontal depiction of the holy warrior from the waist up, produced using minute mosaic tesserae. The wooden base has been hollowed out and filled with wax-polish coating, over which the artist has executed an underpainting, laying the mosaic on the top. Materials used include azurite and jasper; the face consists of marble tesserae, and gilded copper tesserae have been used in the background as well as for the details of the drapery



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in the garments. Separate details have been added using wax-based paints.

This icon is undoubtedly a masterpiece of Byzantine art. The miniature technique and the refined style place it among Byzantine portable mosaics of the highest artistic quality. This icon is certainly from the Constantinopolitan court workshop. It is thought that Byzantine portable mosaics were distinctive insignia of imperial power and belonged exclusively to the emperors and members of their families. Only from them could the mosaic icons have passed to the aristocratic families of Byzantium (Piatnitsky 1999/5, pp. 216–19). In this case the first owners of the Hermitage icon were probably representatives of the Palaeologan dynasty, who re-established the Byzantine Empire with Constantinople as the capital in 1261.

In almost all literature on the subject the mosaic is dated no later than the first half of the fourteenth century (Viktor Lazarev, Alice Bank). Italo Furlan dates it to the second quarter of the fourteenth century, and the catalogue of the *Byzantine Art* exhibition suggests a date in the first

third of that century. Attention should be paid to details, such as the placement of the inscriptions in rectangular cartouches, which was already known in Byzantine portable mosaics in the eleventh century (the St Nicholas the Miracle-Worker icon on Patmos), but is more characteristic of monuments of the Palaeologan period. A group of portable mosaics can be identified in which the inscriptions are composed of metallic tesserae on an azurite background and have a checkerboard frame, as in the Hermitage icon. The Annunciation in London, the diptych in Florence, and the St John the Baptist in Venice and in the Hermitage all have this distinctive feature (Piatnitsky 1999/3, pp. 160–69). I believe that all these icons were produced in Constantinople in the first quarter of the fourteenth century, and their style is consistent with such classic monuments of Palaeologan art as the mosaics in the Church of the Virgin Pammakaristos in Constantinople. Probably all the mosaics mentioned above came from the same workshop, and on that basis, I believe that the Hermitage portable mosaic icon can be dated to the first quarter of the fourteenth century. YAP

EXHIBITION HISTORY Edinburgh–London 1958, no. 199; Leningrad, Hermitage 1975–76, no. 931; Moscow 1996, no. 931

BIBLIOGRAPHY Darcel and Basilevsky, 1874, no. 18; Muntz 1886, p. 18; Kondakov 1891, p. 237; Schlumberger 1896, vol. 1, p. 309; Dalton 1911, p. 433; Diehl 1926, p. 565; Bettini 1938, p. 17; Bettini 1939, vol. 2, pp. 28–29; Lazarev 1947, pp. 221, 361, pl. 289d; Bank 1960, no. 99; Bank 1960/2, p. 192; Beckwith 1961, p. 137, fig. 182; Bank 1966, no. 250; Beckwith 1967, p. 94, fig. 206; Lazareff 1967, p. 368, pl. 470; Lazarev 1971/3, p. 331; Glasberg 1974, no. 212; *Iskusstvo Vizantii* 1977, vol. 3, no. 931; Bank 1978, no. 264; Furlan 1979, no. 32; Bank 1985, no. 264; Lazarev 1986, pp. 164, 250, fig. 507; Sheinina 1991, pp. 51–54; Moscow 1991, no. 3 (Y. Piatnitsky); Piatnitsky 1992/1, pp. 71–72

B124

Portable mosaic icon with four Church Fathers in frame with Deesis and Saints

Byzantium (Constantinople), early 14th century, frame probably made in Russian territory in 14th century

Mosaic tesserae, wood, marble, stone, silver, wax and resin; frame: tempera, wood (lilac); mosaic 16 × 11.5 cm, frame 32 × 25.7 × 3 cm

PROVENANCE acquired in 1938; formerly in collection of Nikolai Likhachev, who acquired it before 1913; at the time of Likhachev’s arrest in 1930 and exile to Astrakhan the icon was confiscated and transferred to Museum of the Institute of Books and Letters in Leningrad, founded by Likhachev himself, who after the Revolution gave his personal collection, library and house to the Academy of Sciences free of charge

State Hermitage Museum inv. no. ω 1125 a, b

This object consists of two parts: a miniature Byzantine mosaic and a frame composed of recesses containing sacred relics and, next to them, images of the saints to whom the relics correlate. The relics are overwritten with Slavonic inscriptions showing the names of the saints, in rolled gold. The reverse of the icon was covered by two layers of fabric (referred to as ‘jackets’), the inner layer of sixteenth-century Italian silk, the outer of seventeenth-century Chinese damask; the layers were removed during restoration and are now kept separately. Where the mosaic ornament has become worn, it has been replaced with glass beads. The lost mosaic background near the figures was covered with silver plating with engravings, also in imitation of the mosaic (the plating was removed during restoration and lost). Today nobody would question the authenticity of this kind of icon, but in the 1950s it was believed that all the parts of the icon were assembled by antiquarians in the early twentieth century in order to sell it at a higher price. A decision was therefore taken to saw up the mosaic and remove all the foreign elements from it. At that time the background and frame of glass

beads were painted over in a shade of grey. Unfortunately, this decision was made on the basis of misinformation. During the restoration of the mosaic in 1978 some parts that had previously been painted over were cleaned, and the grey colour was removed from the background. Fragments of small metallic plaques were found on the background, together with clearly visible impressions of plaques in the wax ground. Unfortunately, an even more misguided decision than that taken during the 1954–57 restoration was acted upon, and the original wax-polish background was covered by a special restorative wax background using the ‘encaustic’ technique, thus creating an imitation mosaic. The original impressions in the back-ground, which had been preserved until 1978 and could have served as a basis for studying the icon further, were lost (Sheinina 1991, p. 51).

A study of every part of the icon has shown that it was given its appearance not later than the sixteenth century, and the fabric that covered the reverse established that the icon was in Russia in the sixteenth century and was connected with the Tsar’s family. It evidently belonged to Tsaritsa Anastasia Romanova, the first wife of Ivan the Terrible, and then to Irina Godunova, the wife of Tsar Fyodor Ivanovich (the son of Ivan the Terrible). In subsequent years the icon, being a precious family heirloom, remained in the Tsar’s family. Later, during its restoration in the seventeenth century, a certain amount of foreign material was added. We do not know exactly when and how the icon came into the possession of Nikolai Likhachev, but there is a vague remark to suggest that it was kept in the Moscow Kremlin. In any event, this valuable historical object had undergone restoration with the passing of time, but it is not clear whether the ‘operations’ were performed by antiquarians. In our opinion, the icon was given its appearance in the sixteenth century, when the precious Byzantine mosaic, probably originating from Mount Athos, was brought to the Russian Tsars and set in a special frame consisting of fragments from another ancient icon depicting the Deesis and saints. Whether these fragments contained relics of saints or whether they were added when the icon was put together cannot at present be determined. With its combination of centrepiece and fields, the icon had the appearance of a reliquary from the Byzantine period. For example, the diptych of Thomas Preliubovič from 1382–84, preserved in Meteora, and the Hermitage example both contain relics of the saints depicted, inserted in the borders near their images (Chatzidakis and Sofianos 1990, pp. 54–55). The fields show: the Deesis (top), Luke the Evangelist, St John Chrysostom (the relics are mistakenly described as those of St Nicholas), Mark the Evangelist, St Spyridon (on the lateral fields) and Sts Floros, Lauros and Anastasia (in the lower field).

The mosaic showing the four Church Fathers (John Chrysostom, Basil the Great, Nicholas the

Miracle-Worker and Gregory the Theologian) is made of natural minerals, particularly azurite, jasper and multi-coloured marble. The setting is jewelled and of very high quality. Equally exceptional are the artistic merits of the mosaic icon: the faces of the saints show psychological nuances and attract particular attention, while the vestments are unique and quite simply inspired.

In 1934 the mosaic was examined by Leonid Matzulevich, who dated it to the late thirteenth – early fourteenth century and attributed it to a Constantinopolitan workshop (Piatnitsky 2000/6). The object was first published by Alice Bank, who attributed it to a workshop in the capital in the early fourteenth century, but it was later included in literature on Byzantine portable mosaics with a date in the first third and middle of the fourteenth century. To a considerable extent the date of this object and its most refined style can be assessed by consideration of what has been lost and added during restoration. The closest comparison is with the St John Chrysostom icon in the Dumbarton Oaks collection in Washington D.C., and with another Hermitage mosaic icon, that of St Theodore Stratelates (cat. B123). These suggest a date at the beginning of the fourteenth century.

With regard to the frame, one of the first to formulate an opinion was Leonid Matzulevich, who noticed that there was a slight inconsistency between the dating of the frame and that of the mosaic. Subsequently Alice Bank tentatively attributed the painting to the late thirteenth – early fourteenth century, and in 1991 the present writer suggested that it dated from the first third of the fourteenth century. Undoubtedly the painting on the frame is of very high quality and Byzantine in style, but this does not mean that it is from the Constantinopolitan school. The high quality and refinement were also distinctive of other artistic centres of the Palaeologan period. However, it cannot be established that the icon was not made in Russian territory, as Greek masters were actively working there at the time. Frequently their Russian pupils, such as Andrei Rublev, reached surprisingly high standards and produced icons as fine as the best Greek ones. The good preservation of the icon support, which has not been damaged in any way, suggests that it is of Russian provenance. Usually, this level of preservation is typical of panels either painted in Russia itself or taken there shortly after being produced. In warm climates the wood of icons is quickly damaged by beetles, and the supports of some mosaic icons have thus been almost completely destroyed. At present we cannot agree on the precise dating of the frame and instead suggest a general fourteenth-century date, not excluding the possibility that the icon was created by both a Greek and a Russian master. We remain of the opinion, however, that the painted frame was most probably created in Russia. YAP

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 932; St Petersburg, Hermitage 1991



BIBLIOGRAPHY Bank 1960/2, pp. 185–93; Bank 1966, nos 251–52; Lazareff 1967, p. 414; Glasberg 1974, no. 213; *Iskusstvo Vizantii* 1977, vol. 3, nos 932, 943; Bank 1977, no. 263; Furlan 1979, no. 38; Bank 1985, no. 263; Lazarev 1986, p. 251; Sheinina 1991, pp. 51–54; Piatnitsky, 1992/1, pp. 71–72, fig. 3; Moscow 1991, nos 14, 40 (Y. Piatnitsky); Piatnitsky,1993/1, pp. 77, 82, no. 224; Piatnitsky 1994/2, p. 198; Piatnitsky,1996/3, pp. 212–13; Piatnitsky 1999/5, pp. 222–24; Piatnitsky 2000/6

B125
Icon with Christ Pantokrator and donors

Byzantium, c. 1363
Wood (lime), panel with raised borders, tempera;
106 × 79 × 2.8 cm
INSCRIPTIONS on the background: IC XC O ΠANTOKPATΩP, on the left border: [Δ E]HCIC TOY ΔΟΥΛΟΥ ΘΕΟΥ ΑΛΕΞΙΟΥ ΤΟΥ ΜΕΓΑΛΟΥ CΤΡΑΤΟΠΕΔΑΡΧΟΥ, on the right border: ΔΕHCIC TOY ΔΟΥΛΟΥ ΘΕΟΥ ΙΩ[ANNOY] ΤΟΥ ΜΕΓΑΛΟΥ ΠΙΜΙΚΥΡΙΟΥ (Jesus Christ Pantokrator, the servant of Almighty God, the Great *stratopedarch* [guard commander] Alexius at prayer; the servant of Almighty God, the Great *primekerios* [senior official] John at prayer).
PROVENANCE This icon, split into two parts, was found by Pyotr Sevastyanov during his Mount Athos expedition of 1859–60 in store-room of Pantokrator Monastery; from 1861 to 1898 in Museum of Early Russian Art at Academy of Arts in St Petersburg; from 1898 to 1930 in Russian Museum in St Petersburg, from where transferred to the Hermitage
State Hermitage Museum inv. no. I–515

The icon represents the figure of Christ Pantokrator, along with two donors at prayer, in a form traditional in Byzantine art.
An iconographic formula of this type, in the view of Irina Danilova, serves simultaneously as a prayer icon and a representation of prayer (Danilova 1975, p.14). Nikolai Likhachev first drew attention to the figures of the donors and the accompanying inscription in 1902. Later, in 1906, Gabriel Millet compared the inscription on the icon with works in the monastery of the Pantokrator, and discovered similar portraits of monks with inscriptions on a fresco in the narthex of the Katholikon. Since then the icon has become one of the major works of the Palaeologan era, both in terms of its historical significance, and the outstanding nature of its artistic achievement. Beyond any question, it is one of the great masterpieces of Byzantine painting. Despite some damage and the ravages of time, the icon preserves an extraordinarily fascinating image of Christ. The painting is of the highest order, with a complex system of colour application. For example, a cold bluish-white undercoat has been applied before the ground, then covered with an ivory tint and a pale-coloured varnish; as a result of this the background has acquired a subtle hue, at once both warm and ice-cold, which seems to bathe

the figure of Christ in a gentle, shimmering light. For the painting of the face a fairly bright greenish ground has been applied; the modelling is achieved by the application of exquisitely beautiful bright-coloured glazes; ultramarine has been added to the glauconite (green earth) used for the shadows on the neck. In the view of the conservation expert and art historian Sergei Golubev, the icon-painter, in building up the form, ‘does not exploit the optical possibilities of translucent glazes, but applies the ochre pigments in a thick, perfectly opaque layer. Once he has built up the form, the painter applies vivid white lead highlights, executed in ceruse (lead white) with a hint of ochre, and pure white pigment. Furthermore, the actual process of applying the ceruse, in the form of rapid, intense cross-hatching, is set off by the artist against the weighty, measured character of his work on the lower layers of the painting, creating an impression of flashes of dazzling light’ (Golubev 1988, pp. 260–61). The superb quality of the painting, and the singular aesthetic refinement of the image, bear eloquent witness to the Constantinopolitan training of the Hermitage icon master. That does not mean that the icon was necessarily created in the capital, although it may well have been, taking into account the proximity of the donors to the imperial family. As has been remarked by every scholar, the theme of the spiritual illumination of the image of Christ, or purification through contact with the Divine Energies, is not only consistent with the teachings of Gregory Palamas, but allows us to regard this icon as a work specifically associated with Palamism. Indeed, it is well known that the monasteries of Mount Athos, including that of the Pantokrator, were a stronghold of the Hesychast movement. Accordingly, it is suggested that such a profoundly spiritual work may well have been created on site, on the Holy Mount itself, within its wonderful aura of divine purification and direct contact with God. In our view, it is impossible to regard this icon as a straightforward work of art, even an outstanding one. The creation of this icon is not the execution of a commission by some high-ranking dignitaries, but a spiritual act, performed by a Byzantine icon-painter to the glory of God. There is no doubt that in the course of his work on this piece the artist achieved such a degree of purification, such detachment from the ‘worldly’, and was so deeply immersed in that ‘mental prayer’, advocated by the Hesychasts, that he attained a higher state of vision; one might even say that his hand was directed by divine providence. Everything in the icon is at the same time simple and complex. The iconography is traditional, familiar from many examples, both on Mount Athos and in other places throughout the Orthodox East; however, in terms of its aesthetic influence, this icon can only be compared with an encaustic icon of the sixth century in the monastery of St Catherine at Mount Sinai (*Sinai* 1990, fig. 1, 2). However much one analyses its technique and pictorial methods, it

is impossible to replicate this icon or to approach its artistic perfection. Not even those icons of Christ, closely related in time, which are preserved on Mount Athos and which almost exactly echo its iconography can achieve this acute degree of perfection (*Treasures* 1997, nos 2.17, 2.20, 2.21; Tsigaridas 1998, figs 312, 313). There are two processional double-sided icons in the monastery of the Pantokrator which have been dated to almost exactly the same period as the Hermitage example. These are an icon of John the Baptist and of John the Baptist and the Virgin and Child, and an icon of Christ Pantokrator and St Athanasios (*Treasures* 1997, nos 2.19, 2.20). They are distinguished by a very high standard of painting, a subtle refinement of imagery (especially that of John the Baptist), and an undoubted connection to the Hesychast movement. In general, they belong to the same artistic–aesthetic trend as the Hermitage Christ Pantokrator, but notwithstanding all the similarities these are works by different masters. Although their work stands out from the general run of icon-production, despite their undoubted merits these highly artistic works are not to be compared with the Hermitage example. However, this was not the only creation of the anonymous master. In the Vatopedi Monastery on Mount Athos there is an icon of the Deposition (Tsigaridas 1998, pp. 386–91), which, in our view, was no doubt painted by the same master as the Hermitage Pantokrator. A comparison of the painting of the faces is particularly striking, with the same complex system of coloured glazes and highlights. In terms of colour, the accent is laid on the combination of deep dark blue and purple, of the same tonal range as on the garments of the Pantokrator. The individual pictorial peculiarities of these two icons are such that even at the very first sight it is quite clear that they have been painted by the same hand, that of an outstanding master. What is curious, however, is that the images created by the artist are not identical. The Christ Pantokrator is frontally presented, monumentally static, lacking any suggestion of external movement; only the agitated rhythm of the ceruse highlights lends any emotion to the shimmering surface of the face, pierced with, and radiating light. In the Deposition, by contrast, the whole work is suffused with a restless rhythm; flashes of light seem to flare up on the garments, creating the vibrant colour spectrum of the icon; the ceruse highlights on the face appear almost to illuminate the surface from within; and the gleaming gold background intensifies this sense of a heightened rhythm. It is worth bearing in mind that Christ’s deposition from the Cross took place at night, and that is indeed why the artist employs these flickering touches of light, with the rhythm of line and colour conveying a sense of the time of the event. Eschewing any kind of realistic detail which might indicate a nocturnal setting, he achieves that effect by purely artistic and aesthetic means; the entire scene is executed on the border of the real



and the unreal. And there is yet another work which can be ascribed to the master of the Hermitage and Vatopedi icons – St John the Theologian, from the island of Mytilene (Vokotopoulos 1995, pl. 117). It seems more expressive, and the manner in which the face is painted is freer, with relief modelling of the surface. However, it is the work of the same hand, in our view, that created the two icons described above.

This outstanding icon-painter belonged to the most refined and classical tendency of Byzantine painting in the second half of the fourteenth century. There exists a small number of works, which by their aesthetic character, their level of artistry, and quality of painting make up a highly élite group. Apart from Christ Pantokrator, the Deposition and St John the Theologian already mentioned, one may also include in this group works painted by no less outstanding masters – a Crucifixion from Monemvasia (Greece), now housed in the Byzantine Museum in Athens, and a double-sided icon from the Monastery of Poganovo, now in the Archaeological Museum in Sofia (Vokotopoulos 1995, pls 125, 126, 130). Undoubtedly, these are all linked to the Hesychast movement, and reflect ideas concerning the Divine Energies.

The borders of the Hermitage icon showed the figures of the donors: the brothers Alexius the great *stratopedarch* (the image is now damaged), and John the great *primekerios*. Both these historical personages are quite well known, and there is a significant body of literature devoted to them. The two brothers were the sons of Demetrios Palaeologos and Anna Kantakouzene. John married Anna Asenina Kontostephanina and was thereby related to the Bulgarian ruling family (Bozhilov 1994, pp. 340–45). The brothers appear as churchwardens of the monastery of the Pantokrator on Mount Athos, and are regarded as its founders (although there certainly seems to have been a monastic cell or a small hermitage on this site, even before their building work). They were both buried in the monastery. It is worth noting that John also made an endowment to the Vatopedi Monastery. Is it possible that his involvement there may be connected with the appearance of the Deposition icon at the Vatopedi? Based on analysis of the historical records, scholars have come to the conclusion that the Katholikon of the monastery of the Pantokrator was consecrated in 1363. Clearly, it was for this event that the icon depicting Christ Pantokrator, to whom the monastery is dedicated and showing the donors Alexius and John at prayer, was commissioned. The icon was most probably designed to be placed behind the altar, although it may have been displayed on the bottom main row of the iconostasis. Judging by the small holes on the backing and margins, the image of Christ was adorned with a valuable decorative framework – possibly silver or gold filigree. The representation of Christ, and the figures of the

donors, were left exposed. The icon has been a powerful aesthetic influence, and is one of the most perfect works of Byzantine art. Curiously enough, in a seventeenth-century description of the Mount Athos monastery drawn up for the Russian Tsar, mention is made of two miracle-working icons in the monastery of the Pantokrator: the image of Christ, and an icon of the Virgin Platytera (cat. B134). Both of these may be identified with works currently preserved in the Hermitage: the image of Christ is obviously the donated icon of Alexius and John, which was especially venerated in the monastery. The second icon, The Virgin Platytera, dates from the fifteenth century. Both were discovered in the monastery store-house, where many old icons had been placed. YAP EXHIBITION HISTORY St Petersburg 1861; Leningrad, Hermitage 1972, no. 241; Leningrad, Hermitage 1975–76, no. 947; Moscow 1976, no. 947 BIBLIOGRAPHY Prokhorov 1879, no. 79; Likhachev 1902, pp. 9–10; Kondakov 1905, pp. 80, 84, pl. V; Kondakov 1906, pp. 76–77; Millet 1906, pp. 616–19; Muratov 1914, pp. 186, 193; Georgievsky 1914, p. 31; Sychev 1916, p. 8; Smirnov 1928, pp. 15, 28, fig. 3; Kondakov 1929, vol. II, pl. 121; Kondakov 1931, vol. III, p. 104; Diehl 1933, p. 56; Lazarev 1947, pp. 228, 365, pl. 318; Lemerle 1947, pp. 129–32; Myslivec 1947, p. 17, pl. 9; Bank 1953, pp. 317–18; Bank 1960, p. 10, figs 104–5; Bank 1966, nos 265–69; Lazarev 1967, pp. 375, 417, pl. 52b; Talbot Rice 1968, p. 113, pl. 103; Beckwith 1970, p. 152, pl. 288; Velmans 1971, p. 133, fig. 54; *Iskusstvo Vizantii* 1977, vol. 3, no. 947; Bank 1977, nos 281–84; Popova 1978, pp. 260–61; Popova 1980, pp. 113, 122; Weitzmann 1983, pp. 24, 82–83; Bank 1985, nos 281–84; Lazarev 1986, pp. 168, 252–53; Golubev 1988, pp. 260–61; Piatnitsky 1988/1, pp. 128, 138–39; Piatnitsky 1988/2, p. 44; Medvedev 1988, p. 222; Smirnova 1989, p. 48; Smirnov 1991, pp. 236–37; Moscow 1991, no. 35 (Y. Piatnitsky); St Petersburg, Hermitage, Menshikov Palace 1992, no. 5; Piatnitsky 1992, pp. 25–26; Vokotopoulos 1995, pp. 117, 214, pl. 96; Piatnitsky 1996/10, pp. 248–251; Piatnitsky 2000/5

B126

Icon of St Anastasia the Healer (Pharmakolytria)

Byzantium (Thessaloniki), late 14th – early 15th century
Wood (poplar), panel with raised borders, tempera;
99 × 65.5 × 3 cm
PROVENANCE acquired in territory of Ottoman Empire between 1898 and 1918 by Russian Archaeological Museum in Constantinople; arrived at Hermitage in 1931
State Hermitage Museum inv. no. I–471

On the lower part of the icon there is a groove where a handle had been attached. This, along with the measurements and proportions of the icon, suggest that it had been a processional icon in a church or a monastery dedicated to St Anastasia. There are at least three St Anastasias venerated in the Byzantine Church: Anastasia of Rome (feast day 29 October), Anastasia the Healer (Pharmakolytria, 22 December), and Anastasia of Egypt (10 March). The Hermitage icon represents St Anastasia the Healer, whose cult was widespread both in Constantinople and the Balkans, particularly in Thessaloniki and Chalkidike (Majeska 1984, pp. 289, 337; Vojdovich 1990, pp. 31–40). The saint was venerated as a healer of sickness, both bodily and spiritual, who was of assistance in cases of poisoning, and also exorcised demons. As her familiar attributes the saint carries a cross and a vessel containing healing balm, and is dressed in a *chiton*, with a red cap, and a green (occasionally red) *maphorion* (shawl). That is indeed how the saint is represented on the Hermitage icon. When the saint’s relics were removed to Constantinople in the late fifth century, they were lodged in the Church of the Resurrection or Anastasis, and the cult of Anastasia also began to be linked to the Resurrection (e.g., in a fresco of the twelfth century in the Church of Our Saviour on Nereditsa Hill, near Novgorod, St Anastasia is depicted in close proximity to the Last Judgement; Muryanov 1974, pp. 168–70)

A noteworthy stylistic feature of the Hermitage icon is the contrast between the modelling of the facial features and the flat treatment of the draperies. The flat green expanse of the *maphorion* is broken up by sharp, emphatically decorative folds. In the painting of the face – a *tour de force* in its subtle execution – the flesh tones have a delicate pinkish hue, shading to a pale yellowish-green. The face of the saint is compelling in its nobility and subtle refinement. The image of St Anastasia is of an exceptionally classical and spiritually inspired quality; all its dimensions and proportions and its colour combinations are balanced in a unified harmony of line and colour. Its external beauty emphasizes its inner spirituality and power; its monumentality and the apparent simplicity of its composition symbolize the

steadfast nature of the soul and the unshakeable character of the Christian faith. In this icon the heightened emotionalism of early Palaeologan art has all but disappeared, and there is a return to the classical clarity of the icons of the eleventh to twelfth centuries. The technical virtuosity of the painting which distinguishes the Hermitage icon is typical of works of the late fourteenth and early fifteenth centuries, such as the Virgin and Child Enthroned from the Monastery of St Catherine at Mount Sinai (Sotiriou 1956, pl. 222), and the Virgin Hodegetria in the Tretyakov Gallery in Moscow (Moscow 1991, no. 95). A similar quality of painting can be seen in an icon with the Archangels in the Menil Collection, which had previously been dated to the late fourteenth to early fifteenth century (*Splendeur de Byzance* 1982, no. 8) but has recently been assigned to the 1380s (*Visages de l'icône* 1995, no. 5); also in the painting of Virgin of the Three Hands in the Monastery of Hilandar on Mount Athos, which is traditionally dated to the mid-fourteenth century (*Hilandar* 1978, p. 93).

There is a further singularity about the artistic composition of the Hermitage icon: its background is silver, overlaid on a grey ground. Similar silver backgrounds are especially typical of objects in the museums at Kastoria and Berroia (Acheimastou-Potamianou 1998, no. 16–18; Papazotos 1995; Kakavas 1996). This tends to confirm our theory of Thessaloniki or the surrounding region as a possible provenance for the Hermitage icon. It should be noted, though, that the original background of the Hermitage icon may have been the more traditional gold. Objects preserved in the monastery at Mount Sinai clearly demonstrate that by the twelfth century icon-painters were already using a silver background as an underlay, covering it with a clear yellow varnish, to produce the effect of an expensive gold background with cheaper materials.

The superior quality of the painting and the classical perfection of the image of the saint indicate a centre of production in touch with the art of the capital. In our view, the likeliest such centre would be at Thessaloniki, where Constantinopolitan craftsmen worked continuously throughout the fourteenth and fifteenth centuries. Despite the use of more common materials (apparently a basic grey ground, a silver background, ochres and umbers for colouring), the Hermitage icon of St Anastasia, by the quality of its workmanship and its aesthetic impact, is among the masterpieces of Byzantine painting.

YAP

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 962; Moscow 1976, no. 962

BIBLIOGRAPHY Lazarev 1967, p. 420; Alpatov 1972, p. 659; Bank 1977, no. 285; *Iskusstvo Vizantii* 1977, vol. 3, no. 962; Bank 1985, no. 285; Lazarev 1986, p. 254; Moscow 1991, no. 94 (Y. Piatnitsky); Piatnitsky 1993/2, p. 9; Piatnitsky 1994, pp. 87–90; Piatnitsky 1999/4, p. 370; Popova 1999, p. 351, no. 27



B-126

BI27

Icon with Koimesis

Byzantium, 1st half 14th century
Wood (poplar), panel with raised borders, tempera;
60.5 × 34.5 × 2.1 cm
PROVENANCE brought by Pyotr Sevastyanov from
Museum of Early Russian Art at the Academy of Arts
in St Petersburg, then from 1898 to 1930 in the Russian
Museum in St Petersburg, from where it was transferred
to the Hermitage
State Hermitage Museum inv. no. I–286

The subject depicted on the icon is the apocryphal tale of the Koimesis of the Virgin, included in the liturgical texts, the earliest of which is that of the fourth-century ‘Story by John the Theologian of the Koimesis of the Virgin’. The wealth of apocryphal tales served as the source for many versions of the Koimesis composition. It is one of the most complex themes in Orthodox art, and its iconography has no real fixed canon, although the arrangement of its portrayal varied very little throughout the whole of Byzantine art history. In accordance with the iconographic manuals, the artists were recommended to show the composition thus: the most holy mother lies dead upon a bier, above her stands the Saviour, holding her soul in His hands; above the Saviour are the flaming cherubim; to the left and right of the Saviour stand a number of Church Fathers; in the clouds are twelve angels, and at the head of the Virgin stands Peter with the Apostles (Sakharov 1888, pp. 306–16; compare with Hetherington 1974, p. 50). The Hermitage icon, unfortunately, is fragmentary, with the right part missing. In the surviving part we see the Virgin on a bier, behind which is Christ in orange and gold garments, holding her soul in His veiled hands. Christ stands against a blue golden-rayed *mandorla*. On Christ’s right is a group of five angels and two Church Fathers, one of whom is Bishop James of Jerusalem. Two Apostles are standing at the head of Mary’s bier, one of them Peter holding a censer. Behind the bier are three Apostles, and above to the right is a throng of angels. The composition was flanked by buildings joined by a wall that closes the scene off from the golden background. Above, the gates of Paradise stand open, with the angels ready to greet Mary’s soul.

A distinctive feature of this icon is its asymmetrical composition. Once the original proportions of the support are established, we see that the main group of figures is placed to the right, while Christ in the *mandorla* has been moved to the left. This arrangement is not common in Byzantine icons and is more characteristic of large-scale mural art. A similar, but not identical Koimesis is in the A.S. Pushkin Museum in Moscow; like the Hermitage icon, it was brought from Mount Athos by Pyotr Sevastyanov (Moscow 1991, no. 26). Another interesting feature is the type of *mandorla*,

which does not contain any figures of angels with burning lamps. The back of the scene is delimited by a massive semicircular wall, pierced by arched windows. The architectural forms are rendered in ‘oblique’ perspective, in which the receding lines are parallel. Because of this the architectural background plays an active part in the composition of the icon (Smirnova 1989, p. 20). In the window of the building a weeping woman symbolizes the women of Jerusalem mourning the death of Mary. By the Theotokos’ bier stand lighted candles and an incense-burner. In accordance with the account in the Apocrypha, the Theotokos, on realising the closeness of her death, herself ordered that the incense-burners should be lit and kept burning for three days. The story of John the Theologian contains a discussion by the Apostle Peter at the time of the Koimesis about ‘the light of the inner man’, and likens the Virgin to the inextinguishable and universal light, the ‘coal’, and the ‘light of lights’. These epithets appear, for example, in the writings of Kosmas of Maiouma in the Troparion of the Sixth Canon: ‘Fair is the lamp of light insubstantial, the golden bearer of the coal of God’ (Wratislaw-Mitrović and Okunev 1931, pp. 141–42).

The Hermitage icon is very attractive with its selection of grey, light blue and pinkish-brown colours, with conspicuous spots and points of bright red and green. The central part, with the figure of Christ holding the soul of Mary, shows clear distinction of composition and colour: the figure of Christ stands out against the background of His golden-rayed *mandorla*. The angels, Apostles and witnesses stand away from Christ, opening the area between Him and the open gates of Paradise. The centre of the icon is suffused by a flow of light, in which Christ Himself shines like the sun and radiates the Light of God.

The date of the icon, undoubtedly of the Palaeologan period, has been variously estimated between the first half and third quarter of the fourteenth century. Olga Popova suggested a date in the second half of the fourteenth century, linking its artistic formation with the teachings of Gregory Palamas. This seems logical. At the same time many details appear to have their roots in late thirteenth-century art, and are most characteristic of examples of the first half of the fourteenth century. For example, the detailed multi-figured composition with angels surrounding the *mandorla* but not standing within it; the opened gates of Paradise with angels awaiting Mary’s soul; the architectural elements with high towers joined by semicircular walls and galleries are similar to the wall-paintings in the churches of the Virgin Peribleptos, Ohrid (1295), Staro-Nagoričino (1316–18) and Gračanica (Burich 1974, pp. 17–18, 51–52, pl. 52). We therefore retain the traditional date of the first half of the fourteenth century, with the possibility that the icon was produced in the 1350s or 1360s. YAP
EXHIBITION HISTORY St Petersburg 1861; Leningrad, Hermitage 1975–76, no. 937; Moscow 1976, no. 937

BIBLIOGRAPHY Prokhorov 1879, no. 55; Muratov 1914, pp. 186, 192; Wulff and Alpatov 1925, pp. 116–17, fig. 44; Lazarev 1947, p. 221; Felicetti 1956, pp. 71–72, pl. 85A; Lazareff 1967, p. 368; *Iskusstvo Vizantii* 1977, vol. 3, no. 937; Lazarev 1986, pp. 168, 253; Piatnitsky 1988/1, pp. 129–30, fig. 2; Piatnitsky 1988/2, pp. 42–44; Moscow 1991, no. 32 (Y. Piatnitsky); Popova 1991, p. 21; Piatnitsky 1996/10, pp. 247–49



B128

Icon with Virgin of Tenderness

Byzantium, 2nd half 14th century.

Wood, walnut, tempera; 33.3 × 26.7 × 1.7 cm

PROVENANCE brought from Mount Athos by Pyotr Sevastyanov during the 1859–60 expedition; from 1861 to 1898 kept in Museum of Early Russian Art at Academy of Arts in St Petersburg and from 1898 to 1930 in Russian whence it was transferred to the Hermitage
State Hermitage Museum inv. no. I-181

This small icon, depicting a half-length Virgin with the Christ Child in the centre, surrounded by busts of saints, was once embellished with a revetment of precious metal. This is evident from the presence of a small edge on the outer rim of the icon, characteristic of icons with revetments. Evidently the revetment completely covered the background, and cut-outs revealed only the figures; a similar arrangement can be seen, for example, on the diptych of Despot Thomas Preliubović at Cuenca, 1367–84 (*L'Art Byzantin* 1964, no. 212). On the Hermitage icon the upper row of saints includes John the Baptist and Apostles; the lateral rows consist of Apostles and Fathers of the Church, and the bottom row is made up of a saint and a Church Father in the centre and martyrs in the corners.

In style the Hermitage icon is typical of works of the second half of the fourteenth century such as *The Doubting of Thomas at Meteora* and the diptych of Thomas Preliubović at Cuenca (*L'Art Byzantin* 1964, nos 193, 211, 212). The image of the Virgin with a sorrowful expression, the consummate depiction of tenderness, and finally the greenish-grey face connect the Hermitage icon with two similar icons. These are the great image of the Virgin (135 × 90 cm) in the St Paul Monastery at Mount Athos, dated to the third quarter of the fourteenth century (Tsigaridas 1999, pp. 26–28) and the Virgin Glykophilousa icon in the museum at Kastoria (Kakavas 1996, p. 21, fig. 7). All three icons are of the same iconographic type, being similar even in the smallest details. Of particular interest is the similarity of the Hermitage icon to the Athos icon. Despite the difference in size, these two paintings are very much alike, being of solid design in relief and with bold tones that light up the faces with flashes of light. The surface on the Hermitage icon has been largely lost, and now more of the underpainting can be seen. However, judging by the Athos icon and a number of other examples (at Berroia: Papazotos 1995, no. 24), this underpainting was covered by flesh tones of ochre strokes complemented by patches of white, the remains of which can be seen when the face of Mary and the Christ Child on the Hermitage icon are studied closely, especially under the microscope. The composition of the Hermitage icon, the character of the figures and the thick, intense colouring, reduced somewhat by the flashes



of light from above, all suggest that the icon dates from the second half of the fourteenth century, when the expressive manner of painting that became typical of the late fourteenth and early fifteenth century first appeared. Our icon is similar in nature to the Virgin of Tenderness icon, from the late fourteenth to early fifteenth century, in the Tretyakov Gallery in Moscow (*Gosudarstvennaya Tretyakovskaya Galereya* 1995, no. 80); particularly notable are the highlights on the Christ Child's tunic and the thick ochre strokes of the faces along the underpainting.

For a long time the Hermitage icon was an isolated monument in the history of Byzantine art, being recognized as a masterpiece in miniature and given a special place in the history of the Palaeologan period. After the publication of the Athos icon the parallels that could be made were of particular interest and significance. According to some, the style of this icon connects it with one of the local court schools of the Balkan Peninsula, which gained its own recognizable style in the second half of the fourteenth and early fifteenth centuries.

YAP

EXHIBITION HISTORY St Petersburg 1861; Leningrad, Hermitage 1975–76, no. 953; Moscow 1976, no. 953

BIBLIOGRAPHY Prokhorov 1879, no. 39; Likhachev 1902, p. 79; Kondakov 1911, p. 49–50, figs 39–40; Kondakov 1914–15, vol. 2, p. 264; Wulff and Alpatov 1925, pp. 120–22, 272–3, fig. 47; Smirnov 1928, pp. 15, 28; Kondakov 1929, vol. 2, pl. 123; vol. 3, pp. 166, 172–73; vol. 4, pp. 217–19, 264; Lazarev 1947, pp. 228, 366, pl. 320; Bank 1966, nos 261–62; Lazareff 1967, p. 375, 418, pl. 528; Lazarev 1971/4, pp. 340, 342; *Iskusstvo Vizantii* 1977, vol. 3, no. 953; Bank 1977, no. 276; Bank 1985, no. 276; Lazarev 1986, pp. 168, 253, pl. 544; Pyatnitsky, 1988/1, p. 131; Moscow 1991, no. 33 (Y. Piatnitsky)

B129
Wing from triptych with John the Baptist

Byzantium, 14th century
Wood (cypress?), panel with raised borders, tempera;
20 × 17.4 × 1.7 cm
PROVENANCE from 1913 to 1930 in Russian Museum
in St Petersburg, from where transferred to the Hermitage;
formerly in collection of Nikolai Likhachev in
St Petersburg
State Hermitage Museum inv. no. I-241

The icon is the right panel of a triptych with a representation of the Deesis. Accordingly, the left panel would have held a representation of the Virgin, and the centre panel a representation of Christ Pantokrator. In theory, diptychs with representations of only the Virgin and John the Baptist may also have existed. The saint in the Hermitage icon is robed in an orange-ochre tunic and green cloak, i.e. he is depicted as a Prophet and Apostle rather than an ascetic and hermit.

Miniature icons, diptychs and triptychs similar to the Hermitage panel in their dimensions and proportions are typical of the Palaeologan era. Numerous examples have survived in the Monastery of St Catherine at Mount Sinai (Sotiriou 1956, vol. 2, nos 218, 219, 222, 224, 226, 234, 238). A panel of a hinged icon with identical iconography and similar dimensions was exhibited in 1968 in the Temple Gallery in London, where it was dated to the thirteenth century (*Temple Gallery* 1968, no. 1). The Deesis composition with John the Baptist presented as a Prophet is known in Byzantine art as early as the Middle Byzantine era. By the twelfth century an iconographic type of St John had taken shape that thereafter remained practically unchanged. For example, an iconographically and typologically similar representation of the saint appears in the Deesis of a twelfth-century miniature from the library of the Sinai Monastery (*Sinai* 1990, p. 330). The immutability of the image can be easily traced in the icons of the Sinai Monastery from the twelfth to the fifteenth centuries (Sotiriou 1956, figs 48, 83, 95, 111, 198, 218, 219, 221, 231; Petrov 1912, fig. 17).

In spite of the panel's miniature dimensions, the image of John the Baptist is perceived as fairly monumental. This effect is achieved exclusively through colour and line. The artist has rejected intricate detailing, concentrating his attention on the clarity of the forms. The figure of the saint stands out against the reddish gold of the background; it gives the appearance of having been drawn with one unbroken line. The green cloak is perceived as a single patch of colour of which the monotony is broken up by the intricate lines of the folds. The brown bulk of the hair and beard counterbalances the bright fragment of orange tunic emerging from under the left arm; the painting of the face and of the arms extended in an attitude of prayer balances the composition,



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and lends it stability. The techniques employed in the painting of the face play an important part in creating the image of the Baptist: the painting is multi-layered, with a thick coating of dark-ochre flesh priming, producing a sculptural quality to the features, and a thin red outlining of the nose, ears and fingers. Expressive flecks of ceruse (lead white) applied in abrupt strokes to the illuminated areas (cheek-bones, forehead, neck) make the painted surface glitter in a nervous play of chiaroscuro.

The closest analogies to the image of St John the Baptist on the Hermitage icon may be the mosaic representation of the saint in the Church of the Mother of God Pammakaristos in Constantinople of c. 1310 (N. Chatzidakis 1994, pl. 167) and the murals in the Church of the Mother of God Ljeviska in Prizren, dated to 1310–13; in the latter the expressive highlights in the facial painting are almost identical to the painting techniques employed in the Hermitage icon (Chadjiphotis 1995, pls 67–89). Although there is a certain risk involved in comparing murals and mosaics with a miniature portable hinged icon, it is in these murals and mosaics that we see the closest stylistic parallels. The painting of the Hermitage icon displays the hand of a master of high quality

and exceptional skill. In this miniature work he has achieved an effect of monumentality and refined perfection that bears comparison with the finest murals of the early fourteenth century. YAP

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 942; Moscow 1976, no. 942

BIBLIOGRAPHY Likhachev 1906, pl. X, no. 17; Smirnov 1928, pp. 15, 28; *Iskusstvo Vizantii* 1977, vol. 3, no. 942; Bank 1977, no. 277; Bank 1985, no. 277; Lazarev 1986, p. 254; Moscow 1991, no. 41 (Y. Piatnitsky); Piatnitsky 1993/1, p. 77

B130
Wing from diptych with six Feast scenes

Byzantium (Constantinople or Thessaloniki), 1st half
14th century
Wood (poplar), panel with raised borders, tempera;
31 × 20 × 1.8 cm
INSCRIPTIONS red on gold with annotation of scenes
and names of saints
PROVENANCE brought from Mount Athos by Pyotr
Sevastyanov during 1859–60 expedition; kept in Museum
of Early Russian Art at Academy of Arts in St Petersburg
and, from 1913 to 1930 in the Russian Museum in



St Petersburg, then transferred to the Hermitage State Hermitage Museum inv. no. I-182

This small icon depicts six Feast scenes, arranged in three rows of two. At bottom are the images of the six saints: Demetrios, George, Theodore Teron, Theodore Stratelates, Cosmas and Damian. The rectangular border panels with the Feast scenes are separated from each other by incised gold strips. The wing was evidently once the right side of a diptych, as it shows the following scenes: The Entry into Jerusalem, The Crucifixion, The Anastasis, and The Ascension, The Pentecost and The Koimesis.

Miniature icons, either diptychs or polyptychs, showing the Feast scenes are known from the Middle Byzantine era. Many of these objects are preserved in the St Catherine Monastery at Mount Sinai: the diptych that George and Maria Sotiriou dated to the second half of the tenth century (Sotiriou 1956, pp. 39–41; 1958 pp. 52–55); the late-twelfth-century hinged icon (*Sinai* 1990, fig. 26); the icon from the second half of the eleventh century showing the Feasts and the Deesis, and the fourteenth-century polyptych (Vokotopoulos 1995, nos 19, 107–8; *Sinai* 1990, fig. 72). The part of the fourteenth-century polyptych, now preserved in the British Museum, of which the technique can be connected to Constantinople or Thessaloniki (London 1994, pp. 204–5, no. 22), is of Egyptian provenance. However, nearest to the Hermitage icon in terms of type is the mosaic diptych in Florence, dated to the first third of the fourteenth century (Vokotopoulos 1995, no. 86). The miniature hinged icons with Feast scenes served as portable iconostases, and were also placed in cathedrals and monasteries for ‘prayers for the soul’ or use with the prayer ‘for deliverance from evil’. Evidently the Hermitage icon was used for this purpose, as the interceding saints are depicted in the lower half of the preserved panel. The selection of saints is interesting: they are holy warriors and healers, in other words saints who protected during war, and against sickness and wounds. Possibly the icon was commissioned by a representative of the Byzantine military aristocracy. The high quality of the miniature technique and its leaning towards, if not direct contact with the Constantinopolitan school suggests that the person who ordered and owned the diptych was of high standing. The iconographic layout of the Hermitage icon is similar to that of the fourteenth-century polyptychs (mentioned above) from the St Catherine Monastery at Mount Sinai and in the British Museum. Comparison can also be made with the miniature panels of the Crucifixion icon from the Sinai monastery collection, attributable to the Palaeologan period (Vokotopoulos 1995, no. 83). However, as many scholars have already noted, the closest typological, iconographic and stylistic similarities are undoubtedly with a mosaic diptych from the Constantinople workshops of the first third of the fourteenth century (Vokotopoulos 1995, no. 86).

The Hermitage icon has many interesting details in the Entry into Jerusalem scene: a boy is standing on a hillock, tearing off a branch(?) with one hand and leaning on a stick with the other, while a second child is leaning on the trunk of the tree. This lively, natural scene was probably seen by the master in real life. In another scene, The Koimesis, Mary's soul is held by Christ and has wings. Using this detail, the artist adds a touch of reality to a highly symbolic scene: he could not understand how a soul could ascend to heaven without wings. The superior quality of the handling on the wing depends heavily on gold, with the result that it is now far from whole, although the remaining parts allow the character of the work, especially the faces, to be assessed. The faces are distinct for having an unusual degree of freedom, being constructed from a combination of quickly applied transparent many-coloured masks, accentuated by points of highlight. There is a complete absence of graphic elements: no lines or points. All the paint is applied transparently, and the golden background shines through the colours. The drapery is given contrasting coloured highlights, and the drapery, architecture and the small details are dotted all over with a network of gold striations. The method of finishing is interesting: the artist scratched the painted surface until he reached the background gold. This method is also found in a fragment of a polyptych in the British Museum (London 1994, no. 22). Here we have very similar colour highlights in the drapery. The magnificent, high-quality technique of the Hermitage icon undoubtedly has its source in Constantinopolitan practice, although the diptych could have been produced in Thessaloniki. The art produced in this centre in the fourteenth century was, in principle, as much of the 'capital' as that from Constantinople itself. The close resemblance to the mosaic diptych from Florence (from the first third of the fourteenth century) and to the fragment of the polyptych from the British Museum (early fourteenth century) suggests that the Hermitage diptych wing dates back to the first half of the fourteenth century.

YAP
EXHIBITION HISTORY St Petersburg 1861; Leningrad, Hermitage 1975–6, no. 935; Moscow 1976, no. 935
BIBLIOGRAPHY Likhachev 1902, p. 79; Sychev 1916, p. 9; Smirnov 1928, pp. 16, 28; Lazarev 1947, pp. 222, 362, pl. 309; Bank 1966, nos 263–64; Alpatov, 1967, p. 99, ill. 66; Lazareff 1967, pp. 369, 415; pl. 502; Lazarev 1971/4, p. 338, 351; *Iskusstvo Vizantii* 1977, vol. 3, no. 935; Bank 1977, no. 273; Bank 1985, no. 273; Lazarev 1986, pp. 165, 251; Moscow 1991, no. 34 (Y. Piatnitsky)

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B131 Icon with St Athanasios the Great and St Cyril of Alexandria

Byzantium (Athos), early 14th century
 Wood (oak), panel with raised borders, tempera;
 43.5 × 34 × 2.5 cm
INSCRIPTIONS in gold on a turquoise background:
 ΟΑΓΙΑ ΑΘΑΝΑCΙΟC ΟΜΕΓΑC ΟΑΓΙΑ ΚΥΡΙΑΑΟC
 (St Athanasios the Great, St Cyril)
PROVENANCE removed from one of the monasteries on
 Mount Athos by Pyotr Sevastyanov during an expedition
 in 1859–60; from 1861 to 1898 kept in Museum of Early
 Russian Art at Academy of Arts in St Petersburg, from

1898 to 1935 in Russian Museum in St Petersburg, then
 transferred to the Hermitage
 State Hermitage Museum inv. no. I-327
 It is not by chance that St Athanasios and St Cyril
 are depicted on the same icon: in antiquity there
 was already a combined cult of the two saints and
 a joint feast day – 18 January. Both were known
 as outstanding theologians and fighters against
 heresies.
 The icon has a pale green background, which is
 found in works connected with Mount Athos and
 Thessaloniki. For example, the same background
 is encountered in a number of fourteenth- and

fifteenth-century icons, such as The Crucifixion with saints in the borders (Russian Museum, St Petersburg), The Last Judgement and The Miracle at Chonai (Kanellopoulos Museum, Athens), St John Damascene (Monastery of St Anne on Mount Athos), and St Nicholas (Koutloumousiou Monastery on Mount Athos) (Moscow 1991, no. 55; Brouskari 1985, pp. 113–15, 119, 125; *Treasures* 1997, p. 74; Koutloumousiou 1995, pl. 39). The Athonite provenance of this icon is attested not only by the pale green background, but also by the type of wood (chestnut, which was typical for this region) and the structure and proportions of the icon panel.

As long ago as the early twentieth century Russian specialists such as Nikolai Likhachev and Nikodim Kondakov noticed that this work, whilst adhering to the ‘icon-painting style’ in its drawing and painting technique, was noteworthy for the high quality of its colouring. A subtle analysis was produced by Nikodim Kondakov, who wrote: ‘The “icon-painting style” already predominates in this work, and the faces are rendered in full translucent ochre glaze of the Panselinos style of painting, but also by marks or “highlights” of yellow ochre layers. It is distinguished by the combination of two styles: the sculptural Byzantine relief in the tunic with *palitsa* and stole, and the soft painting in the widely and smoothly spread-out chasuble, on the Italian Renaissance model. Also interesting are the highlights – blue and red on the brown mantle, green highlights on the pink surplice’ (Kondakov 1928–33, vol. 3, p. 174). The elongated proportions of the figures, the combination in the clothing of soft painting and dense gold, the sculptural rendering of the faces produced with translucent ochre glaze – these are, indeed, elements typical of works from the early fourteenth century, including those from Panselinos’ circle. The painting of the Hermitage icon inevitably calls to mind early fourteenth-century mosaics and frescos in the Chora Monastery in Constantinople (now the Kariye Camii). General points of contact can be found with the icon of the Twelve Apostles in Moscow, which comes from Mount Athos (and which is variously dated between the early and late fourteenth century by different authors) and, especially, the icon of the Three Hierarchs in the Byzantine Museum in Athens, which is dated to no later than the second decade of the fourteenth century.

All three works are linked by the refined style and high quality of the painting, the convincing communication of high spirituality, and the almost portrait-like features of the saints depicted (Moscow 1991, no. 16; Acheimastou-Potamianou 1998, no. 9). If the parallels cited indicate the date of the Hermitage icon and the artistic circle to which it belongs, then there are two more icons that evidently came from the same workshop, and may even have been created by the same master. Both icons are preserved at Mount Athos, from where

the Hermitage icon also comes. They are the icon of St Nicholas in the Monastery of Koutloumousiou and the icon of St John Damascene in the Monastery of St Anne. They are linked first and foremost by an identical colour scheme: the figures are arranged on a pale green background, have gold haloes, and are accompanied by columnar gold inscriptions. The proportions of the figures are elongated, even a little exaggerated; the drapery glimmers with soft tones and coloured highlights; the faces are fashioned in delicate translucent ochre glaze. The painting is of such a high quality, and the individuality of the master is so pronounced, that his art ranks with the highest achievements of Byzantine painting, irrespective of where he worked (Koutloumousiou 1995, pl. 39; *Treasures* 1997, p. 74). Although the Hermitage icon has been attributed to the Palaeologan era, it has been dated to the end of that period in the belief that it merely reflects the art of the early fourteenth century. The publication of new works, and the opportunity to study directly the icons and frescos of Mount Athos, have convinced us that the Hermitage icon dates from the early fourteenth century, and its style and quality attest to the Constantinopolitan apprenticeship and orientation of the artist, even though he evidently worked directly on Mount Athos or in Thessaloniki. YAP

EXHIBITION HISTORY St Petersburg 1861; Moscow 1991, no. 66; St Petersburg, Hermitage, Menshikov Palace 1992, no. 14
BIBLIOGRAPHY Likhachev 1902, p. 21; Kondakov 1928–33, vol. 3, p. 174, fig. 133; Myslivec 1947, p. 22, fig. 14; Felicetti 1956, fig. 108A; Moscow 1991, no. 66 (Y. Piatnitsky); Piatnitsky 1992, pp. 28–29; ; St Petersburg, Hermitage, Menshikov Palace 1992, no. 14

BI32
Central panel from triptych with Christ Pantokrator

Byzantium, 2nd half 13th – early 14th century
Wood (elm), tempera; 29.3 × 21.8 × 3.2 cm
INSCRIPTIONS a partly lost Greek text on the open Gospel
PROVENANCE from 1913 to 1930 in Russian Museum at St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I–11

This icon is the central panel from a triptych, with a frontal image of Christ Pantokrator in the recessed area under the arch, holding an open Gospel in His left hand and blessing with His right. The cutting away on both sides to accommodate lateral leaves seem to disprove the opinion of Lev Livshits and Valentina Shandrovskaya that the Hermitage icon could have been part of a diptych similar to that in the Church of St Sophia in Ochrid (Moscow 1991, pp. 213–14).

The refined figure of Christ is painted on a light olive background. He wears a purple tunic with wide, light, whitened folds and a *himation* of ocean-blue colour. The halo contains a red cross which surrounds the head of Christ. The writing is very fine and carefully executed, and the master has defined the shape in light, carefully fused stain colours, with contrasting light and shade. A significant role is played in the figure, indeed in the whole icon, by the use of lines – not always clearly drawn, but often used to demarcate areas of light and dark. The icon makes a powerful emotional statement, as the image of Christ is a picture of suffering. The master has created the image of Pantokrator in a mannered style with a sorrowful but very fine face. The icon is painted in tones of green and red with a marked contrast of colours (bright red inscriptions on a green background); the colouring is lively, but finely balanced to produce a harmonic range of hues. All the colour accents draw attention to the face of Christ. The face is statically symmetrical, but the artist has given it a degree of movement using subtle colours: one eyebrow is raised slightly higher, one nostril is slightly wider, some lines are more sharply defined, the strokes are more heavily bleached in places, and the whole face is unusually close to life while retaining its static pose.

The small triptych of which the Hermitage icon was a part was intended for private use. It was designated for a residence or house chapel, and was designed to be contemplated for long periods from a short distance. The master therefore gave the image of Christ a surprising quality: when surveyed for any length of time, the face changes imperceptibly, losing its sorrow and suffering and taking on clarity and softness. It is as though a silent conversation is taking place. Undoubtedly, the explanation for this effect is found in the complex layered arrangement of the painting and the effect of light touches, but regardless of whether this is deliberate or accidental, this unknown Byzantine master achieved a remarkable feat, making manifest the idea of a ‘conversation with God’.

Almost all scholars writing on this icon have dated it to the Palaeologan period. Nikodim Kondakov dated it to the early stage, in the thirteenth century; Nikolai Punin and Felicetti-Liebenfeldt to the fourteenth century, and Alexei Smirnov to the fourteenth – fifteenth century. Our belief is that the icon was produced in the north of the Balkan peninsula, as indicated by the green background – which was very popular there, although similar paintings were also produced on Mount Athos. In chronological terms it could date from the second half of the thirteenth century, although it would be more sensible to attribute it to the early fourteenth. The effective colouring and the strikingly refined spirituality of the image of Christ Pantokrator point to a remarkable and talented master. YAP



EXHIBITION HISTORY St Petersburg, Hermitage 1991
BIBLIOGRAPHY Likhachev 1906, pl. VI, no. 10;
Likhachev 1907, p. 12, fig. 3; Punin 1914, p. 9; Smirnov
1928, p. 28; Kondakov 1928–33, vol. 3, p. 103; Felicetti
1956, p. 80, pl. 94b; Moscow 1991, no. 19

B133

Icon with Mother of God of Tenderness

Byzantium, early–mid-15th century, attributed to circle
of Nikolaos Lampoudes of Sparta

Wood (poplar), panel with raised borders, tempera;
66.2 × 48 × 2.7 cm

INSCRIPTIONS red on background: IC XC O
APX[ANTEA] MIX[AHA] O APX[ANTEA] ΓABPIA MP
ΘY H EΛEOYCA (Jesus Christ, the Archangel Michael,
the Archangel Gabriel, Mother of God Eleousa);
on the sleeve of Mary's *maphorion* in gold:

ΠΙΣΙ ΕΝΚΡΟCΘΗC ΧΡΙCΗ

PROVENANCE from 1913 to 1930 in Russian Museum in
St Petersburg, then transferred to the Hermitage; formerly
in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I-152

Scholars long ago drew attention to this magnificent icon. However, they were more interested in the iconographic type and details such as Christ's bare legs, which they compared to the famous Mother of God of the Don icon, ascribed to Theophanes the Greek. The dating of the Hermitage icon varies between the fifteenth and sixteenth centuries, but in style it is connected to the Cretan masters. The present author has attempted to establish a link between the icon and the circle of the artist Nikolaos Lampoudes of Sparta, to whom a signed icon of the Virgin from a private collection in Athens is ascribed (Acheimastou-Potamianou, 1994, pp. 259–70). This is based on an analysis of three icons: the Hermitage icon, the Athens example and one from Minsk which is very similar to the Hermitage work (now stolen from the museum). All three icons are characterized by the high individuality of the painter's artistic style. While they have elements in common that enable them to be attributed to the same workshop, not one of them is an exact replica of the others. This is also a feature of the artist's style. The artist freely varies elements such as the decoration of the haloes, making his style easily recognizable. But he does not mechanically repeat it. The distinguishing feature of this artist is the radiating glow of the faces, which can be clearly seen in the Hermitage and Minsk icons. The faces, hands and bare legs of the Christ Child all seem to radiate a light that comes from inside. The luminosity of the faces is achieved by the soft, multi-layered flowing manner of painting where the colours mingle smoothly into each other. At the same time the artist clearly demarcates the areas of light and shade. The highlights of lead white are scattered freely, emphasizing the light on



clothes is attributed to the interest in mariological themes in Byzantine artistic culture, especially in the fourteenth and fifteenth centuries (Babič 1991, pp. 57–64).

A comparison of the Hermitage icon with fourteenth- and fifteenth-century murals of the Akathist reveals that the icon could have been used in ceremonial processions and special ‘supplications before the icons’ that are recorded as still being practised in the twelfth century at the Pantokrator Monastery in Constantinople. The highly individual style and artistic form enables us to place this icon alongside others from the turn of the fourteenth and fifteenth centuries. The painter of the Hermitage icon was a master of Palaeologan traditions, and more specifically of the tendency that in some respects was linked with the aesthetics of the Renaissance. To narrow down the dating of this icon, we would place it between the early and middle fifteenth century, probably closer to the middle of the century. We mentioned that we compare this icon with a work bearing the signature of Nikolaos Lampoudes of Sparta. Unfortunately it is not yet known exactly when this artist was active, but it was some time during the fifteenth century (Chatzidakis and Drakopoulou 1997, p. 152). From the highly individualized artistic style we are inclined to place the painter of the Hermitage icon in the same category as Theophanes the Greek and Andrei Rublev.

His works go beyond the usual icon-production and bear the stamp of high artistic creativity. YAP EXHIBITION HISTORY St Petersburg 1991, no. 237 BIBLIOGRAPHY Likhachev 1906, pl. XLVII, no. 80; Kondakov 1911, pp. 154–55, fig. 103; Smirnov 1928, p. 31; Felicetti 1956, p. 89, fig. 111c; Salko 1987, supplement II; Piatnitsky 1993/1, p. 93, no. 237; Piatnitsky 1996/7, pp. 35–36; Piatnitsky 1997, pp. 69–72; Piatnitsky 1999/4, pp. 359–79; Piatnitsky 2000/4

B134

Icon with Mother of God Platyttera

Greece (Athos?), 15th century (?)

Wood (chestnut), tempera; 80 × 81 × 3 cm

PROVENANCE found by Pyotr Sevastyanov in store-room of Pantokrator Monastery on Mount Athos among old icons no longer in use; from 1861 to 1898 in Museum of Early Russian Art at Academy of Arts in St Petersburg, and from 1898 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage State Hermitage Museum inv. no. I–481

The icon is of an unusual size and format. It is almost square, and it is not very clear where it would have been placed in the church. The composition depicted came to be known as the Virgin Platyttera, and usually this iconographic type would have been found in the sanctuary area in the apse of the *diakonikon*. It is possible that this icon

the surface. The artist has a very individual way of treating the fold of skin under the Child’s knee (a detail that links the Hermitage icon and the Mother of God of the Don). He treats the surface of Mary’s right hand just as individually; in his own distinctive style, he uses an unusual foreshortening for the Virgin’s head (a technique reminiscent of Italian works). Finally, the palaeography of the gold inscriptions on her *maphorion* in all three icons is identical. For a long time this gold inscription

proved a stumbling block for Russian specialists, who put forward various bizarre interpretations. In fact, on the sleeve of the Virgin’s *maphorion* are some lines from Psalm 45, embroidered in gold: Πασα η δοξα της θυγατρος του Βασιλεως εσωθεν, εν κροσσωτοις χρυσοις περιβεβλημενη πεποικιλμενη (The king’s daughter is all glorious within: her clothing is of wrought gold). This psalm was often used in homilies and included in the liturgy. The appearance of the text on the Virgin’s



B-134

painted on wood was also placed in the *diakonikon*, although it is hard to imagine how it would have been secured. The composition of the icon is based on the juxtaposition of round medallions of different formats: the large circle of the heavenly firmament is painted in the square icon panel; the concentric movement of its sections is echoed by the Virgin's large, gold halo and Christ's smaller halo; in the upper corners are two symmetrical gold medallions with monograms complete the

composition. If a hypothetical line is drawn linking the gold circles, an inverted triangle is formed; thus the structure of the icon uses the classic square, circle, triangle design.

The colouring is based on a combination of purple-brown, blue and gold. The heavenly firmament is studded with gold stars; it is dark blue in the centre, becoming gradually lighter towards the edges. The monumental figure of Mary in her dark, purple-brown *maphorion* stands out against

luminous blue firmament. The artist uses colour to achieve the effect of depth. Mary's pose and gestures are repeated in the figure of Christ. A rhythm is created from parallel forms and lines. The concentrated gold of the haloes draws attention to the faces of the Virgin and Child.

The faces are elongated, with fine Greek features; they are painted with energetic strokes that fan out over the face, leaving shaded greenish areas. Unfortunately this icon has been restored several



BI35

Paired icons with Christ Pantokrator and Mother of God Hodegetria

Byzantium, 1st half 15th century

Wood (cypress), panel with raised borders, canvas, tempera, engraving; 109 × 82.5 × 2.5 cm;

108.5 × 78.4 × 3.8 cm

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg State Hermitage Museum inv. nos. I-41, I-42

EXHIBITION HISTORY St Petersburg 1991, no. 240 (icon of the Virgin); St Petersburg, Hermitage 1991 (icon of Christ)

BIBLIOGRAPHY Smirnov 1928, p. 29; Piatnitsky 1993/1, p. 94, no. 240

BI36

Icon with Koimesis

Byzantium, 15th century

Wood (larch), tempera; 92.5 × 183.5 × 2 cm.

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg State Hermitage Museum inv. no. I-9

This icon was first reproduced by Nikolai Likhachev in 1906; it had a metal frame, which according to him had 'a Slavonic inscription of most recent origin'. According to Anatoly Turilov, the inscription and ornamentation are Russian, most probably dating from the sixteenth century. The frame, unfortunately, is now lost. Likhachev attributed the icon to 'Greek work', and in further research in 1907 he considered it to be 'an icon from a Greco-Italian workshop'. Pavel Muratov noted that the icon 'showed all the modes characteristic of the Palaeologans, and it is curious that these modes are very closely reproduced in the fresco of the Koimesis in the Novgorod Church of the Nativity'. Alexei Smirnov, Viktor Lazarev and

times and it is hard to make judgements about the original painting. The fan-like strokes have certain parallels in the fragmentary fresco in the Dionysiou Monastery on Mount Athos, dating from the sixteenth century (*Treasures* 1997, p. 587). However, the Hermitage icon seems to be earlier than this. The contours are classical, the colours harmonious and the symbolism complex. The use of strokes to paint the faces is associated with late Palaeologan art. Probably the icon was painted in the later part of the fifteenth century, at earliest in the mid-fifteenth century, but in style and artistic form it is a work produced in the traditions of Byzantine art.

EXHIBITION HISTORY St Petersburg, Hermitage, Menshikov Palace 1992, no. 32

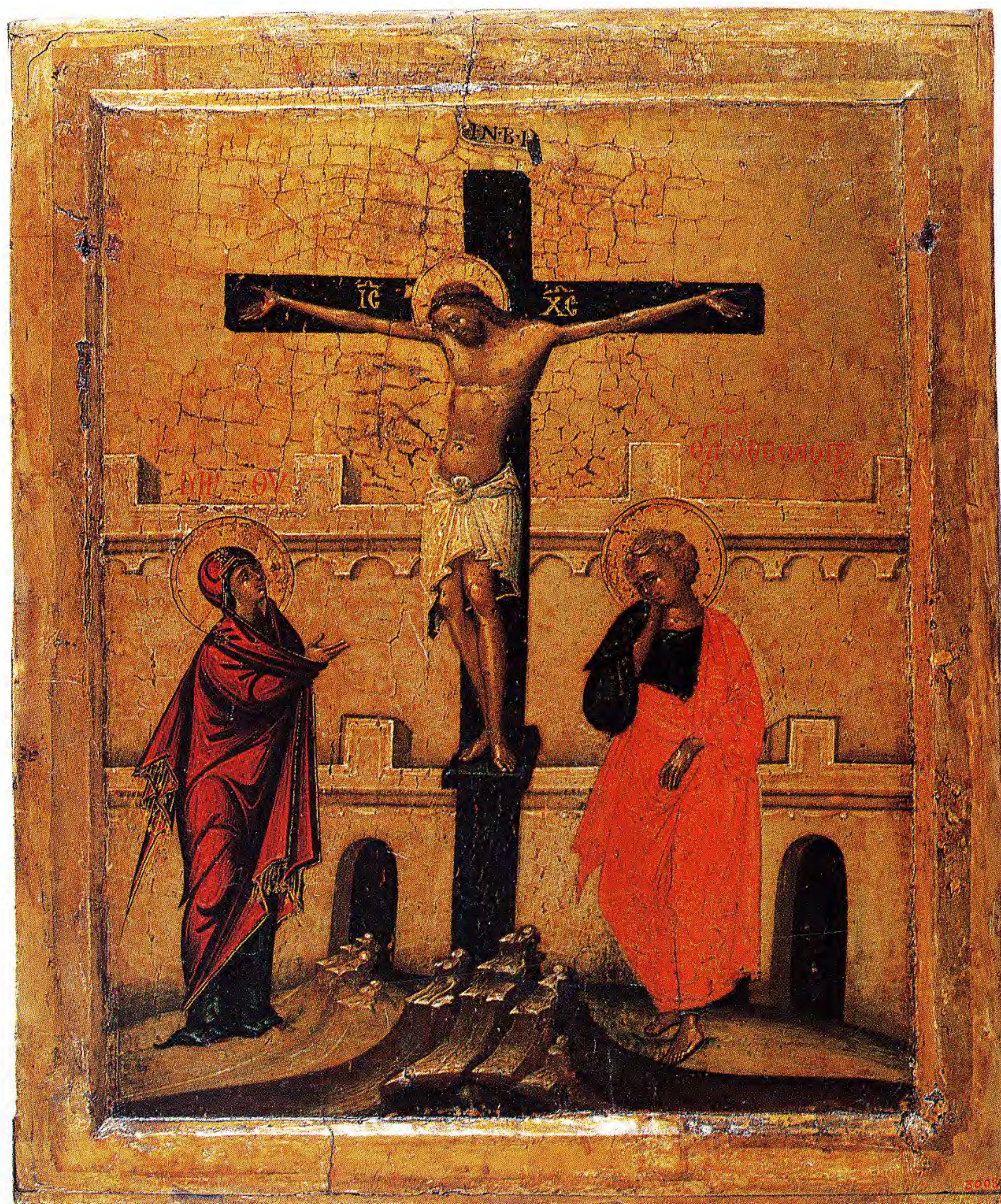
BIBLIOGRAPHY Likhachev 1902, pp. 8-9; Piatnitsky 1988/2, p. 44; St Petersburg, Hermitage, Menshikov Palace 1992, no. 32



Yuri Piatnitsky all considered the icon to be a Greek work of the fifteenth century. YAP
 EXHIBITION HISTORY St Petersburg, 1991, no. 244
 BIBLIOGRAPHY Likhachev 1906, pl. LXIX, no. 109, pl. LXX, nos 110, 111; Likhachev 1907, figs 7, 8; Muratov 1914, pp. 188–89, fig. on p. 74, 196–97; Smirnov 1928, pp. 16, 27; Diehl 1933, pl. LII, Lazarev 1986, p. 254; Piatnitsky, 1993/1, p. 95, no. 244

B137 Icon with The Crucifixion

Mediterranean, 3rd quarter 14th – 1st half 15th century
 Wood (nut-tree), panel with raised borders, tempera;
 42.5 × 34.6 × 2 cm
 INSCRIPTIONS traditional monograms IC XC, IN BI, MP ΘΥ, ΟΑΓ / ΙΟC / ΙΩ Ο ΘΕΟΛΟΓΟΣ (Jesus Christ, Jesus of Nazareth King of the Jews, Mother of God, St John the Baptist)
 PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg, who had purchased it from Italian antiquaries before 1898
 State Hermitage Museum inv. no. I-297
 EXHIBITION HISTORY St Petersburg 1898, no. 204; St Petersburg 1991, no. 226
 BIBLIOGRAPHY St Petersburg 1898, p. 28, no. 204; Likhachev 1906, pl. I XIV, no. 104; Smirnov 1928, p. 30; Piatnitsky 1993/1, pp. 77, 85, no. 226



B-137



B-138

B138

Icon with John the Baptist

Byzantium (Athos), early 14th century
Wood (chestnut), panel with raised borders, canvas,
tempera; 66 × 39 × 2.2 cm

INSCRIPTIONS on either side of the halo, the monogram
Ο ΑΓΙΟΣ ΙΩΑΝΝ Ο ΠΡΟΔΡΟΜΟΣ (St John the Baptist)

PROVENANCE brought to Russia from Pantokrator
Monastery on Mount Athos by Pyotr Sevastyanov during
his expedition of 1859–60; from 1861 to 1898 in Museum
of Early Russian Art at Academy of Arts in St Petersburg
and from 1898 to 1930 in Russian Museum, then

transferred to the Hermitage
State Hermitage Museum inv. no. I-29

When this icon was first published we classified it as a sixteenth-century work executed in fourteenth-century style. It was Bronislav Todič who first suggested it could date from the Byzantine period. When we later had the opportunity to examine works from Mount Athos directly, including ones at the Pantokrator Monastery, we became convinced that this icon was indeed from an earlier period. The open, expressive manner of painting suggests that the artist was a painter of frescos who

had applied the techniques of monumental wall-painting to a portable icon.

John the Baptist is depicted frontally with his right hand raised in blessing and holding a scroll and staff with the other. His figure stands out against a pale green background, and the dark red borders enclose the space and emphasize even more the work's decorative quality. John is dressed in a pink robe and greenish cloak, with numerous highlights. The expressive face with the markedly exaggerated contours and open underpainting in the shadows is executed in the manner of fresco. The colours of the icon are decorative, festive, vibrant. In this respect it relates to works of the early Palaeologan period. The style and character of the expansive, 'highlighted' manner of painting is in common with the art of the famous Manuel Panselinos, who painted the frescos of the Protaton on Mount Athos in 1290. Although it was not painted by the same hand, the style and the date are close enough. While the composition and the saint's pose are static, the icon is filled with a heightened expressiveness that is achieved by the rhythm of the folds, the shimmering highlights on the drapery, the contrast between the red borders, the turquoise background and the gold halo, and the active role of the lines in the painting of the face. All this has been done so professionally that there is no trace of stylization. It is an original, early Palaeologan style, refined, decorative and slightly mannered. In its refinement and decorative qualities a parallel can be drawn between this icon and the centre panel of a triptych depicting Christ Pantokrator that is also in the Hermitage collection (cat. B132). The decorative effects, refined proportions and precise style in these works are comparable, as they follow similar trends in Byzantine art, although one is executed in the broad, open manner of wall-painting and the other in the miniature style of icon-painting. There are even closer parallels with the icon of St Nicholas from the Church of the Mother of God of Gorgoepekoos in Berroia (Papazotos 1995, no. 18). The icon is almost the same size (59 × 39 cm), it has the same deep wood frame, red borders and pale green background with red inscriptions. But most importantly the same technique of markedly expressive painting with expansive underpainted shadows is used on the faces. The Berroia icon dates from around 1300, which accords with our date of early fourteenth century for the Hermitage icon.

Fragments of early fourteenth-century frescos have survived in the Church of St John the Baptist at the Monastery of the Pantokrator. The church has been rebuilt several times and is now decorated with eighteenth-century works by artists from Epirus. On one wall opposite the entrance fragments of early Palaeologan frescos survive. Stylistically they are similar to the work of the master Panselinos. It is possible that the frescos and the icon of John the Baptist were painted at around the same time; in size and character this

last compares with local church icons. Although the Pantokrator Monastery came into existence in about the mid-fourteenth century, there were hermitages and cells and possibly also a small monastery already on that site. In his history of Athos Archimandrite Porfiry Uspensky comes to the conclusion that the Pantokrator Monastery was probably founded in the second decade of the fourteenth century, and that by 1313 some of the cells and one church had been built. These dates accord with the style of painting in the Church of John the Baptist, which we believe to be of the early fourteenth century, and with the style of this icon of John the Baptist (Uspensky 1892, pp. 125–26). YAP

EXHIBITION HISTORY St Petersburg, Hermitage, Menshikov Palace 1992, no. 26

BIBLIOGRAPHY Piatnitsky 1988/2, p. 44; Piatnitsky 1992, p. 31; St Petersburg, Hermitage, Menshikov Palace 1992, no. 26

B139

Icon with Mother of God Hodegetria

Byzantium, 14th century

Wood (chestnut), panel with raised borders, tempera;
37.5 × 26.8 × 2 cm

PROVENANCE brought from Mount Athos by Pyotr Sevastyanov during his expedition of 1859–60; from 1861 to 1898 in Museum of Early Russian Art at Academy of Arts in St Petersburg and from 1898 to 1930 in the Russian Museum in St Petersburg, then transferred to the Hermitage

State Hermitage Museum inv. no. I–161

This small icon of the Mother of God Hodegetria is painted on a thin chestnut panel (usually chestnut and oak panels were thick and massive). The ochre background is a modern repainting, applied on one of the occasions when the icon was restored. It covers the craquelure. The original background may have been the same ochre colour, or silver, or gold, achieved by applying coloured varnish to a polished silver base. The haloes have retained their original surface, although this is badly worn. Christ's face has also been affected by extensive restoration. However, from the Virgin's face and hands judgements can be made about the painting of this interesting icon.

Iconographically the icon belongs to the Virgin Hodegetria type, where Christ is always depicted frontally. The cap and *maphorion* pulled low over the eyes make Mary's expression even more severe. The face has been painted with dense brushstrokes of dark ochre with touches of ceruse (lead white) in the final stage. The Hermitage icon is undoubtedly a provincial work. Similar examples are to be found among works from Berroia and Kastoria. There are similarities with icons both from Kastoria (the *maphorion*



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pulled low over Mary's face, the face painted in dense strokes of ochre, the silver background or the combination of silver haloes and ochre background; Kakavas 1996, pp. 7–9, 19), and from Berroia (the use of strokes to paint the face is similar, the *maphorion* pulled down low, the silver background and in addition Christ's white shirt with its pattern of coloured dots, as in the Hermitage icon; Papazotos 1995, nos 14, 30, 56, 61, 82). At present we would hesitate to attribute the Hermitage work to a specific region but it is quite evident that it has links with the art of Kastoria and Berroia and dates from the early fourteenth century. YAP

EXHIBITION HISTORY St Petersburg 1861;

St Petersburg, Hermitage, Menshikov Palace 1992, no. 7

BIBLIOGRAPHY Prokhorov 1879, no. 44; Piatnitsky, 1988/1, p. 131; St Petersburg, Hermitage, Menshikov Palace 1992, no. 7



B140

Fragment of a templon epistyle with the Ascension

Byzantium (Kastoria), mid- to 3rd quarter 14th century
Wood (walnut), canvas, tempera, carving; 42 × 35.5 × 3 cm
INSCRIPTIONS on the back, a fragmentary inscription
...Μακαρίου μοναχίου... (of the monk Makarios?)

PROVENANCE purchased by Vasily Georgievsky in 1913
at Hermitage of the Prophet Elijah on Mount Athos for
Russian Museum in St Petersburg, which it entered on
8 September 1913; transferred to the Hermitage in 1930
State Hermitage Museum inv. no. I-157

The icon is a fragment of an epistyle with Feast
scenes. They were deployed on one or more long
narrow boards, and the scenes were separated by
relief arches. This structural principle was in use by

the Middle Byzantine period, as seen in fragments
from the Lavra of St Athanasios, two of which
are preserved in the Hermitage (cat. B89). Other
examples from the Palaeologan period include
epistyles from Cyprus, Berroia and Kastoria
(Vokotopoulos 1995, pls 131–38; Papazotos 1995,
nos 39–43). It was not by chance that Vasily
Georgievsky's attention was drawn to this icon.
In the Russian Museum at St Petersburg there were
already three icons from the very same epistyle, a
fact which Georgievsky noted when handing over
the icon to the Museum. These three icons had
been brought from Mount Athos by Pyotr
Sevastyanov in 1860, and according to archive
documentation they came from the Hermitage of
the Prophet Elijah. Two of them – The Presentation
in the Temple and The Koimesis – are preserved
in the Hermitage Museum, the third – The Holy
Women at the Sepulchre – is in the Russian

Museum (St Petersburg, Hermitage, Menshikov
Palace 1992, nos 9–11). On Mount Athos itself
there are two more icons from the same epistyle:
The Entombment, which is in the Vatopedi
Monastery (Tsigaridas 1998, p. 291, fig. 329),
and The Crucifixion, in the Monastery of the
Pantokrator. All these icons are distinguished by
the same individual style, leaving no doubt that
they belong to the same set and were painted by
the same master. Writing about the Vatopedi icon,
Euthymios Tsigaridas rightly connects the icons
from this epistyle with the art of Kastoria,
comparing them with frescos in the Church of
St Nicholas Orphanos in Thessaloniki (1310–20);
the Church of Christ in Berroia (1315); and the
Church of St Nicholas Kasnitze in Kastoria (last
quarter of the fourteenth century). He regards the
stereotyping of the faces and the 'cubist' treatment
of the hillocks as characteristic of the painting
of the second half of the fourteenth century in
Kastoria. It is difficult to disagree with this
judgement. Beyond any doubt, the master came
from Kastoria, although he most probably created
the epistyle on Mount Athos. As for the date of
its production, we would not dispute Tsigaridas'
opinion, although we might wish to extend the
chronological frame. In our view, the epistyle may
have been created as early as the mid-fourteenth
century, as suggested by a comparison with an icon
with the Twelve Feasts from the Church of the
Holy Trinity in Kastoria, dated to around 1400
(*Holy Image, Holy Space* 1988, nos 31–36). They
are both executed in the same sharply contrasting
manner, with a combination of green and red hues.
The compositions are symmetrical, the poses are
full of movement, and the faces are expressive
despite their schematization. The landscape is
made up of green and pinkish-red 'cubist' hillocks.
Thus in these icons we see the same individual
characteristics as in the epistyle from the Hermitage
of the Prophet Elijah on Mount Athos. This is a
single grouping of a clearly expressed local school.
While taking into account the general similarity
between the two sets, there are certain differences,
obviously due to the considerable lapse in time
between their creation. The set to which the
Hermitage Ascension belongs possesses a more
harmoniously balanced colour scheme, based not
only on the contrast of opposites, but also making
use of half-tones and delicate tints. The compo-
sition looks more balanced, with a studied
symmetrical construction. The Hermitage icons
are closer to a classical style, although their style
shows signs of the anti-classical currents which
had begun to appear in Kastoria, Berroia and
the border regions in the second half of the
fourteenth and early fifteenth centuries.

The icons imported by Pyotr Sevastyanov
underwent several restorations in the nineteenth
century, but the Ascension icon, acquired in 1913,
remained untouched by repair work, and despite its
considerable damage offers the most faithful record

of the style and character of the painting. The icon-painter has used colour in a virtuoso fashion, creating a rich spectrum of hues. Against the green undercoat vivid colours blossom, and the strangely shaped hills are revealed in a variety of tints. The foliage and rolling slopes are lit from one side, creating a vibrant chromatic transition from light to shade. The forms of the hills are unnatural, and Tsigaridas with good reason calls them 'cubist'; they are adorned with little triangular shrubs, suspended over the slopes. The line of the hills is at one point absolutely straight, at another curved and expressive, while real-life scenes are strewn over this unreal landscape. Movements and gestures appear exaggerated and impulsive; the arms are flung out, eagerly extended; the heads are abruptly turned, or uniformly tilted. The painting of the faces is solid and tactile, with intense ceruse (lead white) highlights. There is a sense that in these icons everything from line and form to colour and the treatment of the face is infused with energy and movement. The heightened expressiveness, the sharp angularity, the audacious contrasts and pictorial devices convince by their apparent naturalness and immediacy of perception. This epistyle is a highly individual, stylish work. The Hermitage of the Prophet Elijah, the source of these icons, was founded by a native of the Ukraine, the monk Paisius Velichkovsky, who arrived on Mount Athos in 1746. The hermitage is dependent on the Monastery of the Pantokrator. It was poor and negligible until 1846, when Grand Prince Konstantin Nikolaevich Romanov visited it. There is some basis for believing that the epistyle with the Twelve Feasts was originally located in the Pantokrator Monastery, where it adorned one of the chapels. Two further icons preserved in the monastery can be assigned to the same set from this epistyle: the Virgin Hodegetria with Apostles (a large icon from the templon), and a reliquary icon representing the healing saints Cosmas and Damian. All of these, including the epistyle, exhibit similar pictorial characteristics, and are the creations of a master from Kastoria, who evidently worked at Mount Athos in the mid- to third quarter of the fourteenth century. YAP

EXHIBITION HISTORY St Petersburg, Hermitage 1991; St Petersburg, Hermitage, Menshikov Palace 1992, no. 11
BIBLIOGRAPHY Piatnitsky 1988/1, p. 130; Piatnitsky 1988/2, pp. 42–43; Piatnitsky 1992, pp. 27–28; St Petersburg, Hermitage, Menshikov Palace 1992, no. 11; Piatnitsky 1995/2, pp. 45–47; Piatnitsky 1996/10, pp. 253–54, Piatnitsky 200/5



B-141

B141 Icon with Raising of Lazarus

Byzantium (Athos), early 15th century
Wood (chestnut), panel with raised borders, tempera;
36.8 × 34.1 × 3 cm

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I-185

The icon was evidently one of the Feast icons that would have been placed in the top row of the templon. The proportions of the icon, the way the panel has been treated and, most importantly, the style of the painting enable us to place it in the Late Byzantine period. However, two features distinguish it from other works of the fifteenth century, certain unusual iconographic details and the striking combination of colours. Compositionally the scene is clearly divided into two: to the left, Christ and

the Apostles, to the right, Lazarus with a group of onlookers and the two women prostrating themselves. The hills in the background do not confine the composition to the centre; on the contrary, their tops point towards the corners of the icon, and at the lowest point they converge at Christ's feet. The dark silhouette of the tree and gateway into Bethany, of which the walls can be seen between the hills, further emphasize the division of the composition into two parts. The ledges of the cliffs cover the ground and extend into the background, creating an intense rhythm and dynamic composition. The same rhythmic effect is created by the positioning of the group of onlookers. They stand in a dense crowd; only the first four figures can be clearly distinguished, the rest are delineated only by repeated contours of heads in different coloured head coverings. The details of the compositional system of this icon are not repeated in other works, with the exception of the frescos at the Monastery of St Paul which date

from 1428, as was noted in 1911 by Nikodim Kondakov. There is also a certain similarity with the icon of the Raising of Lazarus from the Protaton on Mount Athos from the fifteenth to sixteenth century (*Treasures* 1997, no. 2.35).

The shades and combinations of colour in the Hermitage icon are unusual. The tones that dominate the work are grey, blue and orange-red. The unusually rich, strident colour creates with its alternation of red and blue areas the same intense rhythm as the compositional structure. Nikodim Kondakov characterized this colouring as being ‘in the Venetian manner’, noting that the artist uses the same colours as in ‘Italian paintings’, but without the characteristic ‘Italian highlights’. Indeed, the colour is very concentrated and is enlivened only by the ceruse (lead white) finish.

Today the Hermitage icon stands somewhat isolated among early fifteenth-century works, although there is no doubt that it should be regarded as belonging to this era. For all the dryness of its compositional structure, with the heightened rhythm of lines and unusual contrast of colours, the icon is a highly professional work. It is characteristic of another, so far little researched tendency in late Palaeologan artistic style. The icon was probably painted on Mount Athos, as is suggested by the type of wood (chestnut) and the proportions and treatment of the panel, which can be paralleled with other works from the Holy Mountain. YAP

EXHIBITION HISTORY St Petersburg 1991, no. 242; St Petersburg, Hermitage, Menshikov Palace 1992, no. 13
BIBLIOGRAPHY Likhachev 1906, pl. XVII, no. 33; Kondakov 1911, pp. 136–38, fig. 92; Kondakov 1928–33, vol. 2, pl. 127; vol. 3, pp. 166, 174; Smirnov 1928, pp. 18, 28; Felicetti 1956, fig. 126A; St Petersburg, Hermitage, Menshikov Palace 1992, no. 13; Piatnitsky 1993/1, pp. 79, 95, no. 242

BI42
Icon with The Old Testament Trinity
(Hospitality of Abraham)

Byzantium, 1st half–mid-15th century
Wood (cypress), panel with raised borders, canvas, tempera; 36.1 × 54.2 × 3 cm
PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I-1

The subject of the icon is based on the biblical text concerning the appearance of God to Abraham in the guise of three wayfarers (Genesis 18: 1–8). As distinct from representations of other types of the Triune Divinity – the Old Testament Trinity and the New Testament Trinity – this is an illustrated narrative of a biblical text. In accordance with that, the three angels are shown seated at a table under the Oak of Mamre, being waited upon by Abraham and Sarah. The iconographic history of this Trinity has been unusually complex, insofar as it belongs to a tradition of dogmatic themes presented in the guise of biblical scenes, in a form which is rare in Eastern Christian art. In every representation of the Trinity two levels of content are combined: the narrative and the dogmatic (Saltykov 1984, p. 77). There is, for example, a considerable literature devoted to the question of the divine essence of the wayfarers who appear to Abraham. In the art of the Palaeologan era, to which this icon belongs, the prevailing tendency was to interpret the three angels as the three persons of the Trinity. The angel on the left wears a *chiton* with a *clavus*, which offers some grounds for seeing in him a representation of Jesus Christ. In that event, the angel on the right may be regarded as the Holy Spirit, while the angel in the middle is God the Father. The poses of the angels are linked with the interpretation of their relationship to the Old Testament Fathers, who are represented here by Abraham. In this respect the Hermitage icon may be assigned to a fairly large group of objects, which have been dated to the fourteenth to fifteenth centuries (icons in the Benaki Museum in Athens, in the Vatopedi Monastery on Mount Athos, in the Trinity Monastery of St Sergios near Moscow, in the monastery of St John the Theologian on Patmos; *panagiaria* in Florence, and a miniature in the Tomich Psalter and others (Saltykov 1984, pp. 78–79; Vzdornov 1989, figs 20, 23–27, 29–35).

In terms of their format, the proportional relationships within the Trinity icon may also be divided into two basic types: the first oblong in form and horizontal in orientation; the second almost square and vertical in orientation. The Hermitage icon conforms to the first type, which in effect arose as a reminder of the biblical *trapeza* (table) at which the angels were seated. Icons of this oblong type were generally placed on a templon

beam above the entrance to a sacrificial altar, or *parekklesion* (side-chapel) fulfilling the role of such an altar (e.g., in the Monastery of St John the Theologian on Patmos, and in the Church of the Assembly of Archangels in Jerusalem; Chatzidakis 1985, pl. 64; Nedomachki 1980, fig. 19). In this manner both the shape of the icon and its positioning on the templon served to underline the Eucharistic symbolism of the subject of the Trinity (Voordeckers 1983, pp. 62–68). The proliferation of the horizontal type of Trinity icon may be linked to the veneration of a biblical relic preserved in Saint Sophia in Constantinople. A Russian pilgrim, Anthony of Novgorod, who visited Byzantium around 1200, describes this relic: ‘In a small altar behind the sacred table is concealed that same table at which Abraham ate with the Holy Trinity’ (Belobrova 1977, p. 230); in other words, the biblical *trapeza* was preserved behind the communion table, from where it would be carried out for worship and on the occasion of solemn processions. Clearly, the place where the biblical relic was housed and its shape were responsible for the appearance of oblong, horizontal Trinity icons, and their location above the entrance of a sacrificial chapel. In the fourteenth century the relic was moved into the main church, and an icon was placed above it, giving an impetus to the appearance of major icons of the square type, positioned either on the bottom row of the iconostasis or on columns (Piatnitsky 1996/5, pp. 34–36; Piatnitsky 1996/8, pp. 55–57).

Iconographically, and to some degree stylistically, the Hermitage icon is closely related to a monumental icon in the Byzantine Museum in Athens (97 × 72 cm), and to small horizontal icons in the museum at Narbonne, and the Benaki Museum in Athens. In general these icons are traditionally associated with the Cretan school of icon-painting (Chatzidakis 1970, no. 45; Chatzidakis 1975, p. 31, no. 21; Charalambous-Mouriki 1962, pp. 87–114). However, this attribution is not appropriate to the Hermitage icon. At best, it must be assigned to the beginning of the chronological sequence. Despite its relatively small size, this icon has a monumental appearance and a solemn majesty. The superbly finished design, free and assured, has not yet acquired an arid formulaic character, and its exquisite colouring comes from a combination of deep, saturated hues of green, reddish-purple and golden ochre. The garments are marked by sharply geometric, fluid white highlighting. Overall the artist has created an intense, almost exalted feeling akin to the effect of the frescos in the Church of the Virgin Peribleptos at Mistra, from the third quarter of the fourteenth century (Chatzidakis 1983, pp. 76–89). The stiff formality of the poses, which some scholars regard as stereotyped, anticipates the philosophical profundity of Andrei Rublev’s Trinity. The Hermitage icon is essentially classical, and notwithstanding the exquisite miniature-like character of its painting, is still



removed from the refined works of the fifteenth-century Cretan school. Stylistically, the icon has much in common with Christ's Mission to the Apostles in the Byzantine Museum in Athens (Heraklion 1993, no. 208). They share a number of features, such as the shape of the board, the casing, the character of the gold background with its emerald-green underpainting, but most of all the manner of execution. The delicate ochre glazing treatment of the faces is matched by the subtle drawing, the balanced composition, the refined colour with its deep saturated hues and the marked fragility of the angular white highlights. In both icons we observe the same classical quality, monumentality and brooding intensity, and like the Hermitage example the icon in the Byzantine Museum also falls outside the sphere of Cretan painting. To this same period and style one should also assign the icon of the Nativity of the Virgin preserved in the narthex of the church of St Catherine monastery at Mount Sinai. Its colouring exhibits the same rich density of hue, the same method of combining dark green and olive on the garments; the personages and the way in

which the faces are painted are very similar to the Hermitage Trinity; the still life on the table, the furniture, even the gold trim around the ochre decoration of the furniture, are treated in exactly the same way. The Sinai icon is in excellent condition, unlike the Hermitage piece, and perhaps this is why it gives the impression of being slightly more exquisite and refined, standing as it were at the wellsprings of the Cretan school. Undoubtedly, however, all three icons mentioned above make up a single artistic grouping, and are closely related chronologically. In our view, they should be dated to the period before the fall of the Byzantine Empire, i.e. the first half of the fifteenth century. Stylistically, they may be linked to the art of the Peloponnese, and in particular Mistra. YAP EXHIBITION HISTORY Leningrad, Hermitage 1975-76, no. 964; Moscow 1976, no. 964

BIBLIOGRAPHY Punin 1914, pp. 7, 31, fig. 2; Ainalov 1917, pp. 90-91; Wulff and Alpatov 1925, pp. 131-32, fig. 52; Diehl 1926, vol. 2, p. 867; Alpatov 1927, p. 166, fig. 24; Smirnov 1928, pp. 16, 28; Malitsky 1928, p. 40; Kondakov 1928-33, vol. 3, pp. 55, 169, 250-51; Diehl 1933, p. 56; Lazareff 1937, p. 256; Lazarev 1947, pp. 229, 366,

fig. 323; Felicetti 1956, p. 103, pl. 136B; Bank 1960, p. 10; Charalambous-Mouriki 1962, pp. 87-112, fig. 34; Likhacheva 1965/1, pp. 239-347; Likhacheva 1965/2, pp. 7-9; Bank 1966, nos 276-77; Lazareff 1967, pp. 376, 418, pl. 513; Vzdornov 1981, p. 140, fig. 34; Smirnova 1982, p. 216; Bank 1985, nos 292-93; Lazarev 1986, pp. 169, 253, fig. 549; Vzdornov 1989, p. 140, fig. 34; Popova 1991, p. 36; Moscow 1991, no. 113 (Y. Piatnitsky); Piatnitsky 1995/3, pp. 58-60; Piatnitsky 1996/5, pp. 34-36; Piatnitsky 1996/8, pp. 55-57

BI43

Medal in honour of Emperor John VIII Palaeologos of Byzantium

Italy, made by the medallist Pisanello (Antonio da Pucco Pisano, called Pisanello), 1438

Bronze, cast; diameter 10 cm

INSCRIPTIONS on the obverse, a circular legend: ΙΩΑΝΝΗC. ΒΑCΙΑΕVC. ΚΑΙ. ΑΥΤΟ ΚΡΑΤΩΡ. ΡΩΜΑΙΩΝ. Ο. ΠΑΛΑΙΟΛΟΓΟC; on the reverse, at the top: OPVS. PISANI. PICTORIS; at the bottom: ΕΡΓΟΝ. ΤΟΥ. ΠΙCΑΝΟΥ. ΖΩΓΡΑ ΦΟΥ

PROVENANCE acquired in 1925 from collection of the Counts Stroganov in St Petersburg

State Hermitage Museum inv. no. IM 5150

The medal in honour of Emperor John VIII Palaeologos of Byzantium (born 1392, emperor of Byzantium 1423–48) is an example of a new form of sculptural art which developed during the Renaissance as a result of the collection of ancient coins. It was also the first experiment by the painter and sculptor Pisanello in the field of the portrait medal. The occasion for its production was the emperor’s visit to the Council of Florence in Italy to seek help in the fight against militant Islam. The expressiveness of the portrait of John, on the obverse, is emphasized by the scene on the reverse, which is permeated with sadness and shows the emperor praying at a roadside cross in a wild rocky landscape.

S. Scher, a student of Pisanello’s work, has noted that, by an irony of fate, the first portrait medal of the Renaissance relates to the last years of the history of Byzantium. A few years later, in 1453, in the reign of John VIII’s successor Constantine XI, the Turks took Constantinople and put an end to the Byzantine Empire. ESS

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 1019; Moscow 1976, no. 1019

BIBLIOGRAPHY Zograf 1928, p. 3; Spassky 1949, p. 178; *Iskusstvo Vizantii* 1977, vol. 3, no. 1019

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BI44

Gold *bull*a of Michael VIII

Byzantium (Constantinople), 1258–82

Gold; diameter 26 mm, weight 6.22 g

PROVENANCE collection of Alexei B. Lobanov-Rostovsky, 1897

State Hermitage Museum inv. no. Az-65/D no. 4776

Obverse: monograms IC–XC. Full-length representation of Christ, His right hand raised in blessing.

Reverse: inscription in two columns: X | M | ΔΕC | Π [O] | TH [C] – Ο ΠΑ | ΛΕ | ΟΛΟ | ΓΟ | [C] (Michael, despot, Palaeologos). Full-length figure of the emperor, holding a *labarum* or sceptre in his right hand, and an *akakia* (ceremonial silk purse) in his left. Manus Dei appears above right.

The seal is made in two panels, impressed together during the sealing of the document. The seals of the later Palaeologi have a distinctive method of manufacture (Grierson 1966, pp. 244–46), and therefore our seal can probably

be dated to the early part of the reign of Michael VIII. Instead of the silk cord which is usually found on known gold seals, the gold *bull*a has a hemp cord of the type used in lead *bull*ae. The seal has a weight equivalent to 1.5 *solidi*, a characteristic standard for gold *bull*ae of the Palaeologan period, but its diameter is smaller than the known gold seals of Michael VIII. For example, the Vatican has a gold *bull*a of Michael VIII on a document of 1277 (Sella 1934, no. 12). The weight of this seal is not stated, but its diameter (34 mm) is considerably greater than the diameter of the Hermitage’s gold *bull*a. The Vatican gold *bull*a is of the same type as that in the Hermitage, but is made from a different matrix, distinguished by its size and the epigraphic inscription. Irina V. Sokolova considers that the gold *bull*a in the Hermitage is unique (Sokolova, no. 174). VVG

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

BI45

Coins

a) *Hyperpyron* of Andronikos II (1282–1328)

Byzantium (Thessaloniki), 1290–94

Gold, struck; diameter 24.5 mm, weight 4.25 g

PROVENANCE acquired before 1917

State Hermitage Museum inv. no. Az-65/D no. 4366

Obverse: half-length representation of the Virgin Orans inside the walls of Constantinople (with six towers). Monograms M – ΘV, *sigla* Κ – Γ.

Reverse: inscriptions in three columns AN | ΔΡΟΙΙ ΚΟCΤΙΧ· | [·Ε]ΤΟ[Ε]Ω | [·]ΙCΤΟCΒΑ | [·]ΑΙ[·]V | ΚΑΙ[·]V | ΤΟ[Ε] | Κ – ΚΡ | ΑΤ | Ρ. – ΚΟ | ΜΗ | ΝΟC | ΟΠ. (*ΑΝΑΡΟΝΙΚΟC ΕΝ ΧΡΙCΤΩ ΤΩ ΘΕΩ ΠΙCΤΟC ΒΑCΙΑΕVC ΚΑΙ ΑΥΤΟΚΡΑΤΩΡ ΚΟΜΝΗΝΟC Ο ΠΑΛΑΙΟΛΟΓΟC*, Andronikos in Christ the God, believer and autokrator, Comnenus Palaeologos). Monograms in a column IC–XC. Full-length representation of Christ crowning the emperor who is kneeling before Him (the emperor is shown without a nimbus).

This coin is the only example in Byzantine coinage of the use of such a long form of an emperor’s title; additionally, two family names of Andronikos, Palaeologos and Comnenus, are given. The only known coin which is similar to the Hermitage specimen is in the collection of the British Museum.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) *Trachy* of Andronikos II (1282–1328)

Byzantium (Thessaloniki), 1282–1328

Copper, struck; diameter 21 mm, weight 1.84 g

PROVENANCE acquired before 1917

State Hermitage Museum inv. no. Kn. 3214 no. 6099

Obverse: two-headed eagle with open wings. A star with eight rays above the wing on the right, a smaller star above the wing on the left; a star with six rays to the right of the tail, under the claw.

Reverse: full-length figures of the emperor and St Demetrios in a border of dots. The saint has a nimbus, is beardless and wears a short (knee-length) tunic, a cuirass and a *sagion* (a military cloak) fastened on his chest with a *fibula*. In his right hand he holds the emperor's left hand, and with his left hand he indicates the fortified walls shown on the right-hand part of the coin, representing the city of Thessaloniki. The walls are crowned with three towers arranged stepwise. Above the right shoulder of St Demetrios there is a small star with eight rays, and above his left shoulder there is a larger star with six rays. The emperor has a short beard and is shown in a crown with pendants, in full dress consisting of a *divetesion*, and a *loros* thrown over his left arm and adorned with pearls. In his lowered right hand he holds a sceptre topped with a *labarum*, on which a cross is shown. Manus Dei appears above the emperor's head.

The presence of four specimens of these coins, in varying states of preservation, in the Hermitage collection has made it possible to reconstruct more accurately some of the details of the representations on the obverse, which could not be made out on previously known coins, and thus to correct the description of this coin.

The first published description of a coin of this type was provided by Froehner in 1890 in the catalogue of the collection of Photiades Pasha, where it was attributed to Andronikos II and Michael IX, since he considered that the obverse showed two emperors (Froehner 1890, no. 598). In 1949 T. Gerasimov studied four specimens of this coin and classed them as coins of Andronikos II, struck in Constantinople (Gerasimov 1949, pp. 25–27). His proposed interpretation of the representations on the obverse is largely identical to my description. In 1969 this scholar specified the site of the mint as the city of Thessaloniki (Gerasimov 1969, p. 113). This type of coin was described in a study by S. Bendall in 1979 with the same attribution, but in the description of the obverse it was mentioned that the emperor and saint were holding a model of the city between them (Bendall 1979, p. 206, no. 4). In 1988, publishing details of his own collection of coins of the Palaeologi, Bendall stated that this coin showed the emperor standing before St Demetrios, who was sitting on a throne. He also suggested that the two-headed eagle shown on the obverse was copied from coins of the Bulgarian tsar Michael Shishman (1323–30), and on these grounds he dated the coin to 1365–69, the late period of the reign of John V (1341–91) (Bendall 1988, p. 59, no. 318). In the fifth volume of the catalogue of the Dumbarton Oaks collection, published in 1999, P. Grierson returned to the previous interpretation of the type in his

description of this coin, but agreed with Bendall's attribution (DOC, V, p. 203).

In my opinion, Bendall's conclusions in favour of a later dating of this issue do not take into account the distinctive features of Byzantine imperial ideology. An awareness of the exclusivity and divine nature of the Roman Empire, which always underpinned the Byzantine world-view and was even more marked in the later history of Byzantium, made it impossible for them to copy specimens from a neighbouring state in their coinage. This applied particularly to states such as Serbia and Bulgaria, viewed by Byzantium as provinces which had temporarily detached themselves from the Empire.

Investigations by Bulgarian numismatists based on archaeological findings have made it possible to correct and revise many earlier datings of the coinage of medieval Bulgaria. The earliest Bulgarian coin showing the two-headed eagle is now considered to be an anonymous issue of Ivan Alexander (1331–1371) from the last decade of his reign (this coin was previously attributed to Michael Shishman). After this, under Byzantine influence and not the other way round, the image of the two-headed eagle was used in Bulgaria as a symbol of the tsar (Yurukova and Penchev 1990, pp. 148–49).

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

c) *Trachy* of Andronikos II (1282–1328)

Byzantium (Thessaloniki), 1282–1328
Copper, struck; diameter 20.5 mm, weight 2.23 g
PROVENANCE acquired before 1917
State Hermitage Museum inv. no. Kn. 3214 no. 6100

Similar to B145b.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

d) *Hyperpyron* of Andronikos II and Michael IX (1294–1320)

Byzantium (Constantinople), 1294–1303
Gold, struck; diameter 26.5 mm, weight 4.09 g
PROVENANCE acquired before 1930
State Hermitage Museum inv. no. Kn. Az-65/D no. 4393

Obverse: bust of the Virgin Orans inside the walls of Constantinople (with six towers). Monograms replaced with two dots on each side ·· — ··; sigla: upper ∴ — ∴, lower K – N.

Reverse: inscriptions in two columns A | K | h | Λ | K -
-[X] | . | [Λ] | H | V (Andronikos – Michael). Full-length representation of Christ crowning the two emperors, Andronikos and Michael, kneeling on either side.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



B-145a



B-145b



B-145c



B-145d



B-145e



B-145f



B-145g

e) *Stavraton* of John V (1341–91)

Byzantium (Constantinople), 1367–76

Silver, struck; diameter 27 mm, weight 8.28 g

PROVENANCE collection of Ivan I. Tolstoy, 1931

State Hermitage Museum inv. no. Kn. 3076 no. 5176

Obverse: bust of Christ in a dotted border.

Monograms IC – XC, *sigla* · -- ·. On the circumference outside the border: eight stars alternating with eight pearls.

Reverse: inscription, starting between the rim of the coin and the border, and continuing inside the border + ΙΩ ΔΕΣΠΟΤ[Ι]C Ο ΠΑΛΕΟΛΟΓΟC -- +ΘV XΑΡΙΤΙ ΒΑCΙΑΛΕΥC ΤΩΡΟΜΝ (John, despot, Palaeologos, by the grace of God emperor of the Romans). Bust of the emperor.

EXHIBITION HISTORY St Petersburg, Hermitage 1998–99, XV/51

BIBLIOGRAPHY unpublished

f) *Stavraton* of John V

Byzantium (Constantinople), 1367–76

Silver, struck; diameter 28.5 mm, weight 8.57 g

PROVENANCE acquired before 1941

State Hermitage Museum inv. no. Kn. 3076 no. 5178

Similar to B145f.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

g) *Half-stavraton* of John V

Byzantium (Constantinople), 1379–91

Silver, struck; diameter 21 mm, weight 3.63 g

PROVENANCE collection of Photiades Pasha, 1890

State Hermitage Museum inv. no. Kn. 3076 no. 4955

Obverse: inscription in the upper right-hand corner [Δ Η/ Τ]. Representation of St Demetrios riding a horse galloping to the right. He holds an upraised sword in his right hand.

Reverse: circular inscription between two dotted borders + ΙΩΕΤ..ΧΙ..[Ι.]CΟΜΑΨ (John, by the grace of God emperor of the Romans). Bust of the emperor in a nimbus, holding in his left hand a sceptre with a cross on top. VVG

EXHIBITION HISTORY Leningrad, Hermitage 1987

BIBLIOGRAPHY Froehner 1890, no. 619

Post-Byzantine Art, 15th–17th centuries

B146

Icon with Anastasis

Mediterranean (Cretan School), attributed to master
Andreas Ritzos, mid-15th century

Wood (walnut), tempera; 32.3 × 27 × 1.4 cm

INSCRIPTIONS in red on the gold ground

H ANACTACIC

PROVENANCE from 1913 until 1930 in Russian Museum
in St Petersburg, then transferred to the Hermitage;
formerly in collection of Nikolai Likhachev in
St Petersburg, who purchased it, judging by a fragment
of an antiquarian's label, in Italy

State Hermitage Museum inv. no. I-184

EXHIBITION HISTORY Leningrad, Hermitage 1975–76,
no. 977; Moscow 1976, no. 977; Heraklion 1993, no. 1;
Athens 1993

BIBLIOGRAPHY Kondakov 1928–33, vol. 2, pl. 128p;
vol. 3, pp. 170–72; Schweinfurth 1930, p. 419; Diehl 1933,
pl. XCVI/1; Lazareff 1937, p. 256; Lazarev 1947, pp. 229,
366, pl. 324; Bank 1960, p. 10, frontispiece; Bank 1966,
nos 296–97; Delvoye 1967, p. 363, fig. 202; Lazareff 1967,
pp. 376, 418, pl. 532; Chatzidakis 1969–70, p. 326; Lazarev
1971, pp. 349, 352; Cattapan 1973, p. 278; Bank 1977,
nos 315–16; *Iskusstvo Vizantii* 1977, vol. 3, no. 977; Bank
1985, nos 315–16; Chatzidakis 1986, pp. 69–70, fig. 25;
Lazarev 1986, pp. 169, 253, pl. 550; Bank 1987, nos
315–16; Heraklion 1993, no. 1 (Y. Piatnitsky)

B147

Icon with The Virgin of the Passion

Mediterranean (Cretan School), attributed to the master
Andreas Ritzos, mid- 2nd half 15th century

Wood (poplar), tempera; 37.3 × 29.2 × 0.8 cm

PROVENANCE in Russian Museum in St Petersburg from
1913 to 1935, then transferred to the Hermitage; formerly
in collection of Nikolai Likhachev in St Petersburg

State Hermitage Museum inv. no. I-208

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Likhachev 1906, pl. XXXII, no. 63;
Smirnov 1928, p. 30; Felicetti 1956, p. 91, fig. 113B;
Piatnitsky 1993/1, p. 90, no. 232



B-146





B148

Icon with St George and the Dragon

Mediterranean (Cretan School), attributed to master Angelos, mid-15th century

Wood (cypress), panel with raised borders, canvas, tempera; 94 × 58 × 3 cm

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev, St Petersburg, who acquired it in Venice from firm of antiquaries A. Marcato in late 1890s

State Hermitage Museum inv. no. I-48

EXHIBITION HISTORY Saint Petersburg 1991, no. 288

BIBLIOGRAPHY Smirnov 1928, p. 31; Kondakov 1928–33, vol. 2, pl. 135; Piatnitsky 1993/1, p. 109, no. 288

B-149



B149

Icon with Sts George and Demetrios

Mediterranean (Cretan School), circle of the Ritzos workshop, 2nd half 15th century

Wood (cypress), panel with raised borders, canvas, tempera; 55 × 43 × 2.5 cm

PROVENANCE from 1913 to 1935 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg

State Hermitage Museum inv. no. I-401

EXHIBITION HISTORY St Petersburg 1911–12;

St Petersburg 1991, no. 229

BIBLIOGRAPHY Likhachev 1906, pl. XIX, no. 36; Georgievsky 1915, no. 1, pl. 1; Kondakov 1928–33, vol. 2, pl. 134; Smirnov 1928, pp. 22, 30; Lazarev 1947, p. 255; Lazarev 1952, pp. 166, 168; Felicetti 1956, p. 86, fig. 108B; Alpatov 1978, p. 71, fig. 12; Lazarev 1986, p. 187; Piatnitsky 1993/1, p. 87, no. 229 Piatnitsky 2000/3

B150

Icon with The Nativity

Mediterranean (Cretan School), 2nd half 15th century

Wood (cypress), canvas, tempera; 55 × 45 × 2 cm

INSCRIPTIONS on background Η Χ[ΡΗΣΤ]Υ ΓΕΝΝΗCIC (The Nativity of Christ), ΔΟΞΑ ΕΝ ΥΨΙCΤΟΙC ΘΕΩ ΕΠΙ ΓΗΣ ΕΙΡΗΝΗ ΕΝ ΑΝΘΡΩΠΟΙC ΕΥΔΟΚΙΑ (Glory to God in the Highest, and peace on earth to those on whom His favour rests)

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg, who bought it before 1898

State Hermitage Museum inv. no. I-464

EXHIBITION HISTORY St Petersburg 1898, no. 207;

St Petersburg, 1911–12, no. 2

BIBLIOGRAPHY St Petersburg 1898, p. 28, no. 207; Likhachev 1906, pl. LXIII, no. 103; Kondakov 1911, pp. 16–18, fig 9; Muratov 1914, p. 18; Georgievsky 1915, no. 2; Kondakov 1928–33, vol. 2, pl. 128; vol. 3, p. 169; vol. 4, p. 305; Myslivec 1947, p. 19–20; Felicetti 1956,



B-151



fig. 129B; Chatzidakis 1962, p. 31, n. 6; Alpatov 1976, p. 254, fig. 206; Piatnitsky 1993/1, p. 104, no. 273; Davezac 1996, p. 56, fig. 18

B151

Icon with Birth of John the Baptist

Mediterranean (Cretan School), 2nd half 15th century
Wood (cypress), tempera; 65 × 63 × 1.8 cm

INSCRIPTIONS in red on the gold ground Η ΓΕΝΗΣΙΣ [IC] ΤΟΥ ΠΡΟΔΡΟΜΟΥ (The Birth of the Baptist); on the open book: Ἰωάννης ἐστὶν ὄνομα αὐτοῦ (John shall be his name)

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I-456

The Hermitage icon is synonymous with the work of the Cretan school, and is moreover a work of extremely high quality. However, it is possible to characterize the composition of the icon as peculiarly academic. The excessively geometric composition, the extremely austere drapery, the overly contrasting bright colouring all produce an impression of rigidity and lifelessness, though perhaps this may be linked to the 'brutal' restoration and cleaning process it underwent in the early twentieth century.

The icon was first described by Nikolai Punin in 1914, after the Likhachev collection arrived at the Russian Museum. He assigned it to Italo-Greek painting of the sixteenth century. Dmitri Ainalov, on the other hand, observed certain features in the

icon of the transitional period of the late fourteenth and early fifteenth centuries. A fourteenth-century date was also supported by Wulff and Alpatov, who noted its similarity with the Nativity of the Virgin icon in Munich. More cautiously, Alexei Smirnov in 1928 proposed a fifteenth-century dating for the work, and Nikodim Kondakov later identified the icon as 'Italo-Cretan'. Viktor Lazarev also assigned it to the mid-fifteenth century, while Felicetti-Liebenfels came out in favour of the second half of the century. Alice Bank established the correct fifteenth-century dating, and Manolis Chatzidakis and Xyngopoulos assigned it to the Cretan school of the fifteenth century. Nano Chatzidakis then returned to a date in the second half of the fifteenth century. Taking account of her argument, we agree that the icon might have been made at that time, but we cannot entirely dismiss our own feeling that this work should be assigned the latest possible date. YAP EXHIBITION HISTORY Leningrad, Hermitage 1975-76, no. 978; Moscow 1976, no. 978; Heraklion 1993, no. 5; Athens 1993

BIBLIOGRAPHY Punin 1914, pp. 10-11, 87, figs 4, 5; Ainalov 1917, pp. 228-29; Wulff and Alpatoff 1925, p. 275; Diehl 1926, vol. 2, p. 867; Smirnov 1928, p. 28; Kondakov 1928-33, vol. 2, fig. 127; Lazareff 1937, p. 256; Lazarev 1947, pp. 229, 366, pl. 325; Felicetti 1956, p. 97, pl. 126b; Bank 1960, p. 10, figs 108-10; Chatzidakis 1962, p. 114; Likhacheva 1964, pp. 54-55; Likhacheva 1965/2, pp. 7-9;



B-152

B-153



Bank 1966, nos 298–301; Lazareff 1967, pp. 326, 418, pl. 533; Likhacheva 1969, pp. 191–98; Lazarev 1971, pp. 349, 352; *Iskusstvo Vizantii* 1977, vol. 3, no. 978; Bank 1977, nos 317–18; Chatzidakis, N. 1982–83, pp. 144–45; Bank 1985, nos 317–18; Lazarev 1986, pp. 169, 253, fig. 552; Heraklion 1993, no. 5 (Y. Piatnitsky)

B152 Icon with Deesis

Mediterranean (Cretan school), attributed to master Angelos, mid-15th century
Wood (elm), canvas, tempera; 69.3 × 61.1 × 1.7 cm
PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg, who brought it from Italy before 1898
State Hermitage Museum inv. no. I-153
EXHIBITION HISTORY St Petersburg 1898, no. 212; St Petersburg 1991, no. 230
BIBLIOGRAPHY St Petersburg 1898, p. 28, no. 212; Likhachev 1906, pl. XXV, no. 51; Ainalov 1907, p. 614; Smirnov 1928, p. 31; Felicetti 1956, p. 94, fig. 120B; Mouriki 1968, pp. 22–23, fig. 5; Kreidl-Papadopoulos 1970, p. 66, pl. 95; Piatnitsky 1993/1, pp. 78, 88, no. 230

B153 Icon with Christ Pantokrator

Greece (Athos); c. 1500
Wood (lime), panel with raised borders, canvas, tempera; 73 × 36 × 3.5 cm
INSCRIPTIONS on the back, on a paper label 'This ancient sacred icon of Our Lord Jesus Christ is presented to the Russian Archaeological Institute in Constantinople by the Russian community of the Reverend Fathers of St Onouphrios of Egypt and St Peter of Mount Athos, the Ieromonachos Makarios and the brothers, dedicated to the memory of the visit of the most excellent director of the aforementioned Institute, Fyodor Ivanovich Uspensky. The Holy Mount of Athos, [...] December 1901, Makarios'
PROVENANCE presented in December 1901 by Father Makarios of the community of St Onouphrios of Egypt and St Peter of Mount Athos to Russian Archaeological Institute in Constantinople; transferred in 1931 to the Hermitage
State Hermitage Museum inv. no. I-528
EXHIBITION HISTORY St Petersburg, Hermitage, Menshikov Palace 1992, no. 19
BIBLIOGRAPHY St Petersburg, Hermitage, Menshikov Palace 1992, no. 19; Piatnitsky 1992, p. 30, Piatnitsky 1993/2, p. 9



B154

Triptych with Cross of Golgotha;
The Beheading of John the Baptist;
Sts George, Demetrios and Prokopios;
The Virgin and Child Enthroned;
Sts Peter, John the Evangelist and Paul

Mediterranean (Cretan School), 2nd half 15th century
Wood (walnut), mixed media; open 21.2 × 42.4 × 2.6 cm;
closed 21.2 × 15 × 2.6 cm

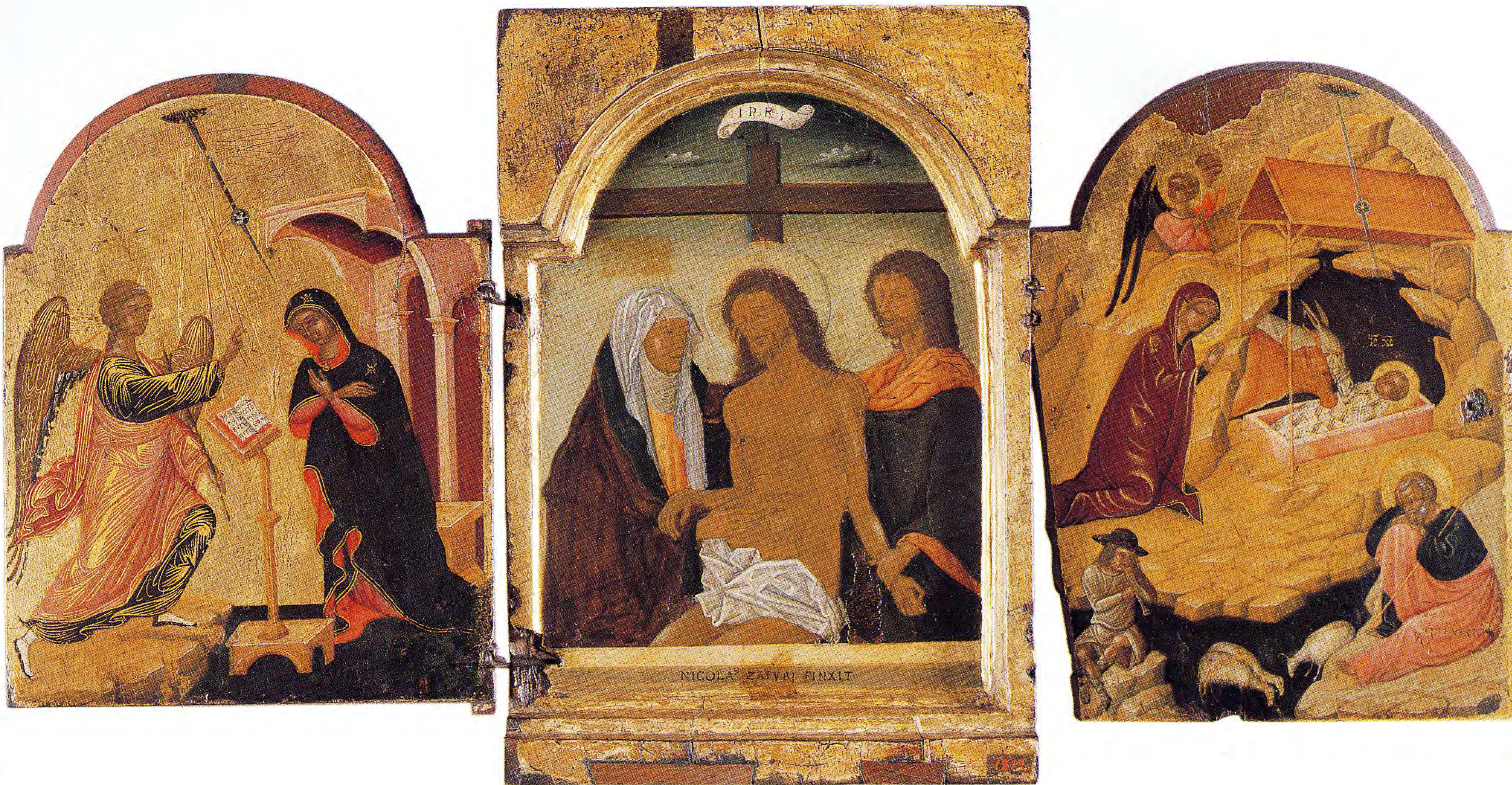
INSCRIPTIONS Greek characters in red on the gold,
identifying the subjects and saints' names

PROVENANCE purchased for the Hermitage in 1885
as part of collection of Alexander Bazilevsky in Paris
State Hermitage Museum inv. no. I-548

EXHIBITION HISTORY St Petersburg, Hermitage 1991

BIBLIOGRAPHY Kondakov 1891, p. 233; St Petersburg,
Hermitage 1991, p. 39; Piatnitsky 1996/6, p. 5236;
Piatnitsky 2000/3





B155

Triptych with Golgotha, The Mandylion of Christ, The Annunciation, The Nativity of Christ, The Pietà

Mediterranean (Cretan school), master Nikolas Zafouris; late 15th century

Wood, walnut, tempera; open 24.6 × 47 × 1 cm

INSCRIPTIONS on centre panel NICOLAC ZAFURI PINXIT (painted by Nikolas Zafouris)

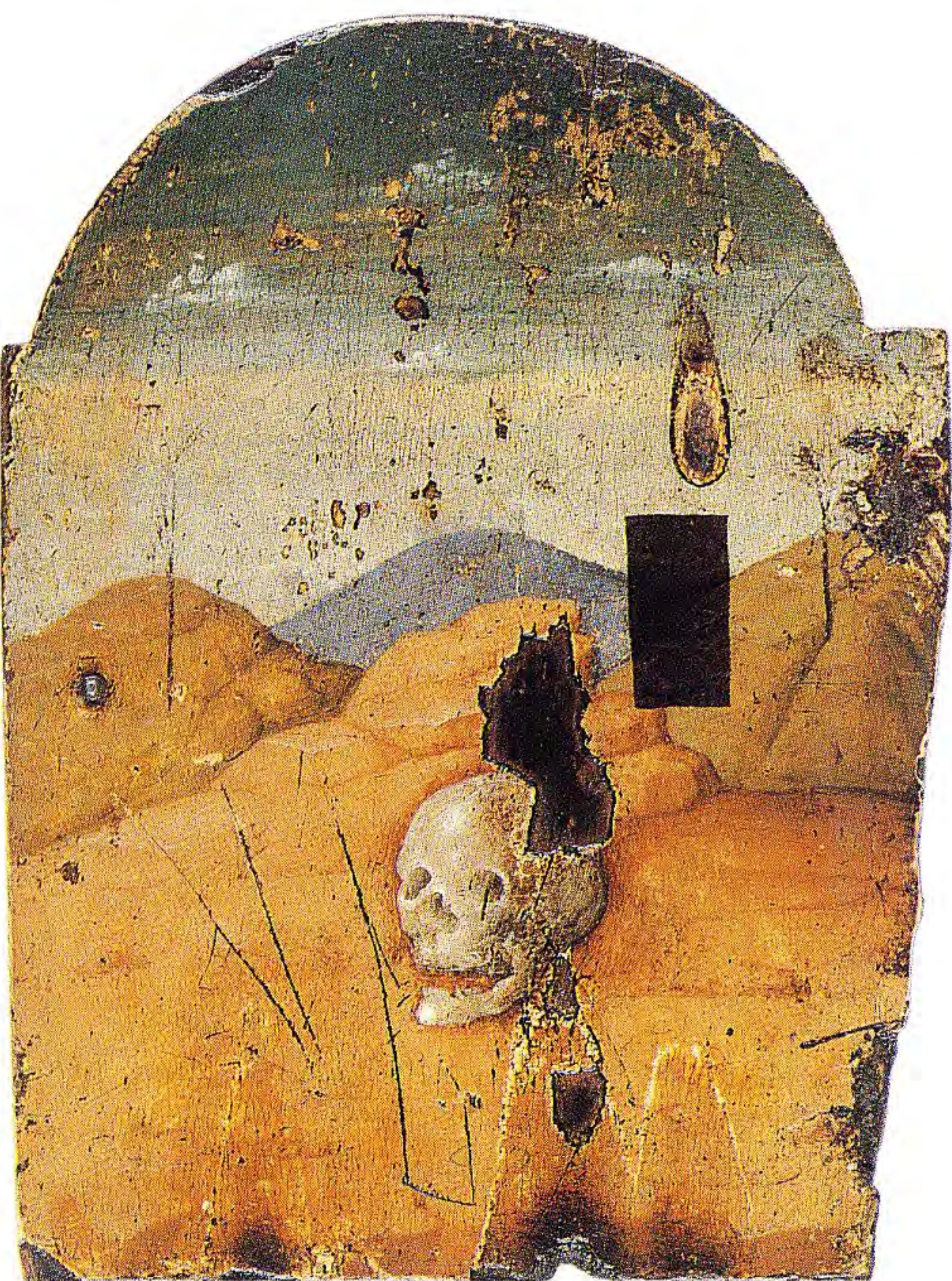
PROVENANCE from 1913 to 1935 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg, who acquired it in Venice from antiquary Antonio Settini before 1897

State Hermitage Museum inv. no. I-364

EXHIBITION HISTORY St Petersburg 1897;

St Petersburg 1991, no. 231

BIBLIOGRAPHY St Petersburg 1897, p. 64; Likhachev 1906, pl. LXXXI, nos 142–43, pl. LXXX, nos 140–41; Kondakov 1911, pp. 13–15, fig. 7; Muratov 1914, p. 71; Smirnov 1928, p. 32; Kondakov 1928–33, vol. 3, p. 158; Schweinfurth 1930, pp. 422–23, fig. 157; Cattapan 1972, p. 298, no. 115; Chatzidakis 1976, pp. 183–88; Cattapan 1977, pp. 225–34; Bianco Fiorin 1983, pp. 164–69, fig. 7; Chatzidakis 1987, pp. 292–94, pl. 163; Piatnitsky 1993/1, pp. 79, 89, no. 231; Piatnitsky 1996/3, p. 217, fig. 4



B156

Two crosses by the school of master Lascaris

a) Cross with base

Mediterranean, Greek master, 1549

Wood (box), carving; height of cross with shaft 34.3 cm; height of cross 19.1 cm; height of base 19.4 cm; bottom of base 9.7 × 7.5 cm

INSCRIPTIONS Greek inscription on base +εθελαωθη ετει ΑΦΜΘ Ιουλιου ΚΑ (finished on 24 July 1549)

PROVENANCE acquired from collection of Mikhail P. Botkin in 1928

State Hermitage Museum inv. no. ω 306

Four-ended cross with a thin shaft inserted in the base. Twenty scenes from the Gospels (some duplicated) on both sides of the cross and on its side borders: The Transfiguration, The Crucifixion, The Resurrection of Christ, The Incredulity of Thomas, The Lamentation, The Anastasis, The Annunciation, The Nativity, The Baptism, The Presentation in the Temple, The Entry into Jerusalem, Christ at Emmaus, The Ascension, The Flight into Egypt, The Circumcision, The Raising of Lazarus. The Apostles Peter and Paul appear on the ends of the horizontal bar. There are thirty-two compositions, with some repetitions, in four rows on the base: The Resurrection (after a western model),



B-156a,b

The Raising of Lazarus, The Lamentation, Christ before Pilate, Christ and the Samaritan Woman, The Healing of the Paralytic, The Healing of the Blind Man, The 'Noli Me Tangere', The Old Testament Trinity, The Sacrifice of Abraham, The Carrying of the Cross, The Flogging of Christ, Christ before Annas, The Washing of the Hands, The Last Supper, The Washing of the Feet, The Agony in the Garden, The Betrayal, Christ before Kaiaphas, Christ before Pilate. In the upper row there are also representations of two Prophets with unrolled scrolls. The scenes are accompanied by Greek inscriptions, with the titles of the scenes. The date of the piece is carved on the bottom of the base: 'cross (represented as a pictogram) finished on 24 July 1549'. The cross is attributed to the school of the well-known Greek carver Lascaris, who worked in the sixteenth century and whose workshop produced altar-crosses supported on multi-level polyhedral bases in the shape of towers. From the stylistic features of the carving, we may suggest that the Lascaris workshop, the origin of which is unknown, was located on Mount Athos (Rózycki 1994, p. 96). VNZ

EXHIBITION HISTORY St Petersburg, Hermitage 1991; St Petersburg, Hermitage, Menshikov Palace 1992, no. 81; St Petersburg, Hermitage, Menshikov Palace 1998, no. 71
BIBLIOGRAPHY St Petersburg, Hermitage, Menshikov Palace 1992, no. 81; Zalesskaya 1993, pp. 143–44, fig. 2; Zalesskaya 1995/1, pp. 26–28; Rózycki 1994, p. 92

b) Cross with base

Mediterranean, 16th century

Wood (cypress), fretwork and relief engraving; 29 × 9 cm

A paper label bearing the number 164 and the inscription 'gr. Shuvalova' is attached to the bottom; there is a red sealing-wax stamp with the Shuvalov coat-of-arms on a suspended paper ticket bearing the numbers 1432, 118
PROVENANCE from the palace of the Counts Shuvalov in St Petersburg

State Hermitage Museum inv. no. ERD-1737

The surface of the cross is decorated with 23 representations showing scenes from the Gospels, the Apostles Peter and Paul, and Cosmas (?) in the form of a mask among scrolls on the upper surface of the cross. There are 24 representations of Gospel scenes on the base.



B-157

A similar cross of 1549 is assigned to the school of the Greek carver Lascaris, enabling us to date the Shuvalov cross to the same period. INY
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Smirnov 1927, pp. 147–56

B157

Cross with Gospel scenes

Greece (Athos), Greek master, 16th century

Wood: boxwood, carving; 41.5 × 26 × 2.8 cm

PROVENANCE acquired in 1929 from the Cathedral of the Winter Palace

State Hermitage Museum inv. no. ω 380

Foliate cross with figural decoration; surrounding the central Crucifixion there are The Ascension, The Koimesis, The Anastasis, The Pentecost, The Entry into Jerusalem; in the medallions, The Virgin and Child, The Presentation in the Temple, The Incredulity of Thomas; among tendrils of plants, symbols of the Evangelists Matthew and John, two Stylites and twelve Prophets; at the sides of the central Nativity, The Annunciation, The Epiphany, The Purification, The Transfiguration and The Raising of Lazarus; in medallions, The Trinity, St George and St Demetrios defeating Kaloyan; in plant tendrils, symbols of the Evangelists Mark and Luke, Constantine and Helena, and twelve Prophets. The compositions are accompanied by Greek inscriptions containing the titles of the scenes and the names of the saints.



Altar crosses similar in their structure and their selection of scenes, preserved in the Moscow Kremlin State Historical and Cultural Museum, were made on Mount Athos: a cross placed by Filaret, Patriarch of Moscow, in the Solovetsky Monastery is associated with the Simonopetra Monastery and is dated 1619, while another cross from Athos is dated 1625. The processional cross of the Patriarch Nikon is also assigned to the early seventeenth century (*Grecheskiye dokumenty i rukopisi* 1995, pp. 85–86, nos 56–58). A similar cross, having a silver mount with a Greek inscription stating that it was made in 1626 in Arta, is housed in the Sinai monastery (*Sinai* 1990, p. 297, fig. 26). VNZ

EXHIBITION HISTORY St Petersburg, Hermitage, Menshikov Palace 1992, no. 89
BIBLIOGRAPHY St Petersburg, Hermitage, Menshikov Palace 1992, no. 89; Zalesskaya 1993, pp. 141–44; Zalesskaya 1995/1, pp. 27–28

B158

Medallion with half-length representation of Christ in Majesty

Greece, 16th century
Gold, silver and silk embroidery; diameter 10.5 cm
PROVENANCE acquired in 1931 from museum of Russian Archaeological Institute in Constantinople, whose accounts mention two fragments 'embroidered in gold on silk' among purchases for 1899
State Hermitage Museum inv. no. 01178

The medallion, embroidered on a background of white damask, shows a half-length frontal Christ in Majesty with hands spread out in blessing at His sides. Seven similar medallions are known, all of comparable size. One of them is in the Archangelsk Local Museum, another in New Jerusalem (*Srednevekovoye litsevoye shitiye* 1991,



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pp. 28–29, 76–77), two were once in the collection of Leopold Ikle in Switzerland (Hebbing and Messikommer 1923, p. 100, pl. 137, nos 766–67), two are held at the Stavronikita Monastery on Mount Athos (*Stavronikita Monastery* 1974, pp. 176–77, pl. 57 b, c), and one is in the treasury of the Tatarna Monastery in Greece (Koumoulides, Deriziotis and Sdrolia 1991, p. 87). All of these medallions originally decorated *omophoria*, special symbols of a bishop's status in the form of broad strips of cloth worn over the shoulders, with one end hanging down the chest and the other down the back. A medallion with an image of Christ would be placed at the intersection point of a Greek cross, forming part of a Deesis composition. The above medallions are generally dated within rather wide limits, from the turn of the fourteenth and fifteenth centuries (*omophorion* from Archangelsk) up to the end of the sixteenth century (*omophorion* from New Jerusalem). The latter, brought by the Cypriot Bishop Zosimos from Cyprus, has a precise date of 1597. A similar treatment of the image of Christ in a medallion can be seen on *omophoria* and *epitrachelia* of the fifteenth century in the treasuries of the monasteries of St John the Theologian on the island of Patmos (Theocharis 1988, pp. 195, 206–7, pls 8–10) and Putna in Romania (*La culture* 1971, pp. 123–24, nos 76–77).

In view of the above parallels, the Hermitage medallion should probably be classed among the works of the post-Byzantine Greek masters who retained the techniques of gold embroidery of the preceding period. VNZ

EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 261
BIBLIOGRAPHY Pyatnitsky 1993, p. 15; Zalesskaya 1998/2, pp. 537–41

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Icon with Madre di Consolazione

Mediterranean (Cretan School), early 16th century
Wood (cypress), tempera; 39.8 × 31 × 2.2 cm
PROVENANCE transferred to the Hermitage in 1935 from Russian Museum in Leningrad; formerly in the State Museum Fund
State Hermitage Museum inv. no. I-431
EXHIBITION HISTORY St Petersburg, Hermitage 1991; Heraklion 1993, no. 17; Athens 1993; St Petersburg, Hermitage, Menshikov Palace 1992, no. 156
BIBLIOGRAPHY Heraklion 1993, no. 17 (Y. Piatnitsky); Piatnitsky 1998/1, p. 120, no. 156



Leningrad; judging from label on back of icon, it was sold in 1920s at Mostorg's Department of Antiquarian Art State Hermitage Museum inv. no. I-536

The subject of the icon is based on a Gospel text (Luke 2: 22–40): on the fortieth day after the Nativity Joseph and Mary went with Christ from Nazareth to Jerusalem to perform the rite of post-natal purification. They brought with them a pair of dove nestlings to sacrifice. At the same time a righteous man called Simeon went to the temple, inspired by the Holy Spirit, who had prophesied to him that he would not die before he had seen Christ the Lord. Simeon took the Infant in his arms and pronounced the prophecy. Seeing this, the Prophetess Anna praised the Lord.

The oldest painted representations of this scene date from the early Christian era – for example, the fifth-century mosaic in S. Maria Maggiore in Rome. An iconographic form of the Presentation finally took shape in the ninth and tenth centuries and thereafter remained practically unchanged. In the fourteenth and fifteenth centuries the iconographic form exists in two versions: symmetrical (the figures are arranged in two groups to the sides of the altar) and asymmetrical (Simeon stands alone, approached by Mary, Joseph and Anna). In Cretan icon-painting of the fifteenth and sixteenth centuries the asymmetrical version is more common, as described by an icon-painting manual (Hetherington 1974, p. 32). The iconography of the Hermitage icon departs only slightly from the recommendations given in the manual: a codex, rather than a small censer lies on the altar; Anna is standing between Mary and Joseph, rather than behind the latter. The semicircular marble throne behind Simeon owes its origin to works of the Palaeologan era; for example, it is depicted in a polyptych in the Sinai Monastery (*Sinai* 1990, p. 198, fig. 72). In Cretan icons this detail is often replaced by an architectural link with a semicircular arch and a column with a capital, crowned by a gold vessel.

Judging from the arched framing, the Hermitage icon was part of the Feast scenes of a large iconostasis. Icons with Feast scenes from 1546 in the Stavronikita Monastery on Mount Athos have similar framings, but their dimensions are smaller. Closer in size is the icon of the Anastasis (73 × 47.2 × 2 cm) from the first third of the sixteenth century in a museum on Corfu, which also has an arched framing (Vokotopoulos 1990, no. 14, pl. 16).

The painting of the Hermitage icon is notable for its high quality. The agitatedly shimmering marmoreal surface of the altar, ciborium, throne and rocky ground accentuates the local tones of the curtain and the altar cloth. The gold leaf echoes the lustre of the gold background. The noble tones of the clothing create a mood of solemnity and grandeur. The complex rhythm of the attitudes, gestures, folds and highlights imparts a natural

BI60

Icon with The Presentation in the Temple

Mediterranean (Cretan school), late 15th–16th century

Wood (cyprus), tempera; 73.5 × 47.5 × 2 cm

INSCRIPTIONS on the scroll held by St Anne ΤΟΥΤΟ ΤΟ ΒΡΕΦΟΣ ΟΥΡΑΝΟΝ ΚΑΙ ΓΗΝ ΕΣΤΕΡΕΩΣΕΝ (This infant established heaven and earth)

PROVENANCE purchased by Hermitage in 1960 from Olga Rybakova; previously in Rybakov collection in



animation to the scene. A variety of techniques are used in the painting of the faces, from the soft fusing of colours in the pretty faces of the infant and Mary to the hard lines of the elderly faces of Simeon and Anna. The painting of the Hermitage icon is similar to the works of Cretan masters of the second half of the fifteenth century, and even to the works of Angelos (d. 1457) – compare the proportions of the figures, the colouring of the clothing, the division of the stony surface and the facial painting techniques in the icons with the Apostles Peter and Paul and the Presentation of Mary in the Temple (Heraklion 1993, nos 118, 204). There is also a certain resemblance to the sixteenth-century icon of John the Evangelist in the Byzantine Museum in Athens (Heraklion 1993, no. 211). In publishing the Hermitage icon for the first time, we propose a broad preliminary dating of late fifteenth to sixteenth century, and are of the opinion that it is the work of Cretan masters. YAP EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

B161

Icon with Virgin of Tenderness with epithet 'Immaculate'

Mediterranean (Cretan School), 2nd half 15th – early 16th century

Wood (lilac), mixed techniques; 67 × 49.9 × 1.8 cm

INSCRIPTIONS on background: H AMOAYNTOC MP ΘY IC XC (The Immaculate, Mother of God, Jesus Christ)

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg; then transferred to Hermitage; formerly in



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collection of Nikolai Likhachev in St Petersburg, who purchased it in Venice

State Hermitage Museum inv. no. I-414

EXHIBITION HISTORY St Petersburg 1991, no. 259

BIBLIOGRAPHY Likhachev 1906, pl. XLI, no. 73;

Piatnitsky 1993/1, p. 98, no. 259

B162

Icon with Mother of God enthroned with epithet 'Lady of Angels'

Mediterranean (Cretan School), late 15th – early 16th century

Wood (composite icon panel: two boards, cypress; one board, spruce, cross-piece, pine (*Pinus sylvestris*)); canvas, tempera; 105 × 56 × 2.5 cm

INSCRIPTIONS in red on the gold ground: Η ΚΥΡΙΑ ΤΩΝ ΑΓΓΕΛΩΝ (Lady of Angels)

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg

State Hermitage Museum inv. no. I-55

EXHIBITION HISTORY St Petersburg 1991, no. 233;

Heraklion 1993, no. 2; Athens 1993

BIBLIOGRAPHY Likhachev 1906, pl. I, no. 84;

Kondakov 1914–15, vol. 2, p. 352; Smirnov 1928, p. 33;

Felicetti 1956, p. 92, fig. 117A; Kreidl-Papadopoulos 1970,

p. 98, fig. 77; Heraklion 1993, no. 2 (Y. Piatnitsky);

Piatnitsky 1993/1, p. 90, no. 233

B163

Fragment of fresco with Prophet

Greece (Athos, Pantokrator Monastery, Cretan School), master Theophanes of Crete, 1530s or 1540s

Lime plastering, mineral paints; 70 × 40 cm

INSCRIPTIONS fragment on detailed scroll: ΤΑΔΕ ΛΕΓΕ[Ι] ΓΑΚ... (Thus saith the Lord)

PROVENANCE brought from the Pantokrator Monastery on Mount Athos by Pyotr Sevastyanov during the 1859–60 expedition; from 1861 to 1898 in Museum of Early Russian Art at Academy of Arts in St Petersburg, and from 1898 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage

State Hermitage Museum inv. no. ω 1144

The concave rounded surface shows the figure of the Prophet carrying an open scroll in his left hand and blessing with his right. He is wearing a grey tunic and a cloak decorated with bright yellow edging and medallions, heavily decorated with precious stones and pearls. The cloak is of a kind worn by priests. The scroll shows the beginning of a text that associated with many Prophets (Gravgaard 1979). As this inscription with the name of the figure depicted is not preserved, it is difficult to establish the identity of the Prophet. The Hermitage has long held the view that the



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Prophet is Ezekiel; in the Pantokrator Monastery on Mount Athos a similar fragment of fresco with an inscription with the name of the Prophet Ezekiel is preserved; Tsigaridas 1978, pp. 192–93). Judging by the small dimensions and concave form, both fragments formed part of a cupola drum in a small chapel, once part of the *katholikon* of a monastery but now destroyed.

The Prophet depicted in the Hermitage fresco fragment is an elderly man with shoulder-length hair and a long thick beard. The Prophets Zephaniah, Jeremiah and Isaiah are shown in typologically similar ways, but taking into account the figure's priestly garments, it is possible that the fresco in fact depicts Zachariah, the father of John the Baptist. Certainly this is not contradicted by the text on the scroll, which is found on numerous depictions of this Prophet (Gravgaard 1979, pp. 89–92). It must be admitted, however, that the characteristic small cap usually found on the head of Zachariah is absent here.

The artistic style of the Hermitage fragment, and the style of frescos preserved in the monastery, suggest that it is a work of the Cretan school of the mid-sixteenth century. It most closely resembles the frescos of the eminent master Theophanes of Crete, who worked with his son in the first half of the sixteenth century (Chatzidakis and Drakopoulou 1997, p. 381–97). The distinctive character of this master's work is so evident that there can be no doubt that the fragments from the Pantokrator Monastery belong to his workshop. Some sixteenth-century frescos were recently discovered in the altar

area of this monastery following the restoration of the *katholikon*. A comparison of these pieces with the Hermitage fragment confirms that work at the monastery of the Pantokrator was by Theophanes of Crete. Information preserved in the monastery itself also suggests this, and among the icons is the magnificent image, the Transfiguration, attributed to Theophanes (*Treasures* 1997, pp. 139–40, no. 2.74). A comparison with works known to be by Theophanes in the Stavronikita Monastery on Mount Athos also leaves no doubt that this fresco is also the work of the greatest sixteenth-century master of the Cretan school (Chatzidakis 1986). The expert technique of Theophanes was free in style and very confident. His brush moved without error. His style of fresco-painting was based on perspective: what sometimes appears on the photographs to be careless or unfinished acquires a wholeness when seen at first hand, and gives a remarkable impression of a true master at work.

The Theophanes fresco preserved in the Hermitage is one of the few examples of Greek mural painting preserved in Russian museums, and an example from the brush of such an outstanding master is rarer still. The Hermitage collection contains a number of other fresco fragments brought from Mount Athos by Pyotr Sevastyanov. Some of these are of the same provenance as this one – the Pantokrator Monastery on Mount Athos – but only one of them, the image of Dionysios the Areopagite, can be linked to Theophanes (Piatnitsky 1992, p. 31, no. 72). YAP

EXHIBITION HISTORY St Petersburg 1861;

St Petersburg, Hermitage 1991; St Petersburg, Hermitage, Menshikov Palace 1992, no. 73

BIBLIOGRAPHY Piatnitsky 1988/2, p. 44; St Petersburg, Hermitage, Menshikov Palace 1992, no. 73; Piatnitsky 1992, p. 31

B164

Icon with The Crucifixion

Mediterranean (Cretan School), master Emmanuel Lampardos, 2nd quarter 17th century

Wood (cypress), canvas, tempera, coloured lacquer; 81.6 × 65.7 × 2 cm

INSCRIPTION: ΧΕΙΡ ΕΜΜΑΝΟΥΗΛ ΤΟΥ ΛΑΜΠΑΡΔΟΥ (hand of Emmanuel Lampardos)

PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg State Hermitage Museum inv. no. I-44

EXHIBITION HISTORY St Petersburg 1991, no. 271

BIBLIOGRAPHY Likhachev 1906, pl. LXV, no. 105; Kondakov 1928–33, vol. 2, pl. 129 (wrongly attributed to Bisamani), vol. 3, p. 175; Smirnov 1928, p. 32; Piatnitsky 1993/1, p. 103, no. 271; Chatzidakis and Drakopoulou 1997, p. 145





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B165

Icon with Mother of God of the Passion with the epithet 'Immaculate'

Mediterranean (Cretan School), workshop of the master Emmanuel Lampardos, early 17th century
Wood (cypress), canvas, tempera, coloured lacquer;
45.7 × 36.1 × 2.4 cm
INSCRIPTIONS in red on the gold ground ΜΡ ΘΥ Η ΑΜΟΛΥΝΤΟC, Ο ΤΟ ΧΑΙΡΕ ΠΡΙΝ ΤΗ ΠΑΝΑΓΝΩ / ΜΗΝΥCΑC ΤΑ CΥΜΒΟΛΑ ΝΥΝ ΤΟΥ ΠΑΘΟΥC ΠΡΟΔΕΙΚΝΥΕΙ ΧΡΙCΤΟC ΔΕ ΘΝΗΤΗΝ CΑΡΚΑ ΕΝΔΕΔΥΜΕΝΟC ΠΟΤΜΟΝ ΔΕΔΟΙΚΩC ΔΕΙΛΙΑ ΤΑΥΤΑ ΒΛΕΠΩΝ (The Virgin Immaculate, the Angel who once announced to the Most Pure, 'Rejoice', and who now shows her the symbols of the Passion; Christ enveloped in His mortal body, fearing His fate, contemplates the instruments of the Passion)
PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg, who, judging from inscription on back, probably imported it from Crete
State Hermitage Museum inv. no. I-150

EXHIBITION HISTORY St Petersburg 1911-12; Heraklion 1993, no. 7; Athens 1993
BIBLIOGRAPHY Likhachev 1906, pl. XXXIV, no. 65; Heraklion 1993, no. 7 (Y. Piatnitsky).

B166

Icon with St Anthony the Great

Mediterranean (Cretan School), 17th century
Wood, canvas, tempera, coloured lacquer; 92 × 67 × 2.4 cm
INSCRIPTIONS Ο ΑΓΙΟC ΑΝΤΩΝΙΟC; on the scroll ΑΝΟCCΦΥΓΩΝΚΥ ΜΑΙΓΩΓΑC ΤΟΥ ΡΙΟΥ. ΕΧΘΡΩΝ ΑCΑΡΚΩΝΔΥCΜΕΝΩΝ ΑΛΑCΤΟΡΧ. ΒΕΛΕΜΝΑ. ΤΟ ΖΑΦΑΡΕ ΤΡΑCΟΥ ΠΑ[...]ΒΕΙΤΑΙ...
PROVENANCE from 1913 to 1930 in Russian Museum in St Petersburg, then transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg
State Hermitage museum inv. no. I-446
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

B167

Icon with Jesus Christ, King of Kings and Great Priest

Mediterranean (Cretan School), 2nd half 17th century
Wood (cypress), canvas, mixed media; 93 × 70.5 × 2.5 cm
INSCRIPTIONS on the ground Ο ΒΑCΙΑΕΥC ΤΩΝ ΒΑCΙΑΕΥΟΝΤΩΝ ΚΑΙ ΜΕΓΑC ΑΡΧΙΕΡΕΥC; on the Gospels: Η ΒΑCΙΛΕΙΑ Η ΕΜΗ ΟΥΚ ΕCΤΙΝ ΕΚ ΤΟΥ ΚΟCΜΟΥ ΤΟΥΤΟΥ ΕΙ ΕΚ ΤΟΥ ΚΟCΜΟΥ, ΛΑΒΕΤΕ ΦΑΓΕΤΕ ΤΟΥΤΟ ΜΟΥ ΕCΤΙ ΤΟ CΩΜΑ ΤΟ ΥΠΕΡ ΥΜΩΝ ΚΛΩΜΕΝ ΟΝ ΕΙC ΑΦΕCΙΝ ΑΜΑΡΤΙΩΝ (King of Kings and Great Priest; My kingdom is not of this world; if my kingdom were of this world; Take, eat; this is my body; it is given to you for the remission of sins). Donors' inscriptions in the lower left corner, one written above the other [ΔΕΙ]CΙC ΤΟΥ ΔΟΥΛ[ΟΥ] ΤΟΥ Θ[ΕΟΥ] [...] ΑΧΟΥ ΤΟΥ ΚΟΥΝΕΟΥ [...], ΑΦΤΕΡΩCΙC ΤΟΥ ΔΟΥΛΟΥ ΤΟΥ Θ[ΕΟΥ] ΓΕΩΡΓΙΟΥ ΠΟΛΥΜΑΡΚΗ
PROVENANCE from 1913 until 1930 in Russian Museum in St Petersburg, then transferred to Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I-174
EXHIBITION HISTORY St Petersburg 1991, no. 260
BIBLIOGRAPHY Likhachev 1906, pl. XXX, no. 58; Smirnov 1928, p. 31; Piatnitsky 1993/1, p. 98, no. 260





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B168

Icon with bust of Virgin from a Deesis

Mediterranean (Cretan School), master Emmanuel Tzanes; 1681

Wood (fir), tempera; 43.8 × 33 × 2.1 cm

INSCRIPTIONS ΧΕΙΡ ΕΜΜΑΝΟΥΗΛ ΙΕ[ΙΕ]ΡΕΩΣ
ΤΟΥ ΤΖΑΝΕ Α.Χ.Π.Α. (the hand of Emmanuel the priest
Tzanes 1681)

PROVENANCE from 1913 to 1930 in Russian Museum in
St Petersburg, then transferred to the Hermitage; formerly
in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I-144

EXHIBITION HISTORY St Petersburg 1991, no. 305

BIBLIOGRAPHY Likhachev 1906, pl. I VIII, no. 96;
Smirnov 1928, pp. 25, 31; Felicetti 1956, p. 92, fig. 122A;
Piatnitsky 1993/1, p. 113, no. 305; Chatzidakis and
Drakopoulou 1997, p. 417

B169

Panagiarion panel with The Resurrection of Christ

Mediterranean (Cretan school), the master Viktor;
2nd half 17th century

Wood (walnut), tempera, coloured lacquer;
diameter 9.5 cm

INSCRIPTIONS ΒΙΚΤΟΡΟΣ (Viktor)

PROVENANCE from 1913 to 1930 in Russian Museum in
St Petersburg, then transferred to the Hermitage; formerly
in collection of Nikolai Likhachev in St Petersburg, which
it had entered before 1897

State Hermitage Museum inv. no. I-410

The work is a panel from a *panagiarion*, a two-sided
casket used in the ceremony of the Elevation of the
Host. *Panagiaria* were sometimes used in the
ceremony of offering prayers for one's ancestors
and are known to be made from various materials:

ivory, stone, metal, mother-of-pearl. Few examples
of painted *panagiaria* have survived, and they
usually date from the fifteenth to seventeenth
century.

The composition depicted on the Hermitage
panel follows the western tradition. In contrast to
Byzantium, in twelfth-century Western Europe the
Resurrection of Jesus Christ was depicted by Christ
arising from a sarcophagus. The composition
acquired a lightness and dynamism from the time
of Giotto, thanks to the device of depicting Christ
with a standard in his hand hovering above the
tomb. This was the most widespread and well-
known model in western art, although in the
sixteenth and seventeenth centuries there was
a considerable variety of different versions
(Pokrovsky 1892, pp. 423–25; Protasov 1913).
The popularity of the western iconographic type
was undoubtedly promoted by European drawing,
from which artists, including those of the Cretan
school, derived their subjects and iconographic
forms (*El Greco* 1990, pp. 98–101). The western-
style representation of Christ was particularly
popular with the Cretan masters of the seventeenth
century, and in the works of the icon-painters of
the Ionian school of the seventeenth and eighteenth
centuries. One of the factors that stimulated the
use of the western version of this theme, in our
opinion, was the revival of pilgrimage to the Holy
Land. Above the entrance to the Church of the
Holy Sepulchre in Jerusalem there was a painted
icon of the Resurrection of Christ that followed
the western iconographic type. This image was used
in pilgrims' souvenirs from the Holy Land, since
it was perceived to be one of the attributes of the
Jerusalem church. Cretan icon-painting was thus
influenced simultaneously from two directions: by
Western European art and by the Holy Land.
The sixteenth-century icon from the Church of the
Archangels in Mesta, on Chios, is iconographically
fairly similar to the Hermitage icon, and the signed
icon of 1657 by the master Elias Moskos in the
Byzantine Museum in Athens, is similar not only
in its iconography, but also in its style.



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The Hermitage *panagiarion* panel was first exhibited in 1897, when it was attributed by its owner – Nikolai Likhachev – to ‘the hand of Viktor, a Cretan artist of the 17th century’. Nikodim Kondakov, in his description of the icons in the Sinai Monastery (Beneshevich 1925, col. 49), pointed out that the style of the panel was identical to that of the Adoration of the Magi, also painted on a miniature tondo (Vatican Pinacoteca). Kondakov later doubted that the artist’s signature was genuine, noting that the painting of the *panagiarion* differed from that of Viktor’s refined signed works in Bolognese and Venetian collections. An examination of the panel in 1988–90 showed that the painting was original and had not been restored; the master’s signature had been renovated, but the renovations lay on top of the original painting. There is yet another argument in favour of this work’s authenticity. In 1978 a signed icon by Viktor of 1660 was sold at a Sotheby’s auction in Zurich (Sotheby 1978, p. 26, no. 47). The icon measures 48 × 38.5 cm, significantly larger than the Hermitage panel. In the lower left-hand corner is the master’s signature and the date, 1660. Both works are undoubtedly by the same master. They are absolutely identical in composition, the attitudes of the figures, the elements of the landscape and the smallest details of the clothing and accessories. They also share a common colour scheme. The style of the painting is identical too: very individual, with a Baroque expressiveness, lush voluminous forms, and an energetic dynamism in the attitudes and fluttering garments. The Hermitage panel is thus original, and indisputably the work of master Viktor.

The Cretan master Viktor is well known from the large number of his signed icons that have survived; they are dated to the period 1660–97 (Chatzidakis 1987, pp. 192–201). But there are at least two other sixteenth- to seventeenth-century masters of the same name who have left us their signed works (Piompinos 1984, pp. 60–61; Chatzidakis 1987, pp. 191–92). As long ago as the late nineteenth century the Russian scholar Alexei Dmitriyevsky noted, when compiling a catalogue of the icons in the Sinai Monastery, that icons with the signature ‘Viktor’ should not all be attributed to the work of the same master (Dmitriyevsky 1890, p. 105). This situation explains Nikodim Kondakov’s doubts; he evidently saw the works of different masters, which made him doubt that the Hermitage *panagiarion* was authentic.

Viktor, the painter of our icon, worked in Heraklion, on Crete, in the mid-seventeenth century, before moving to the island of Zakynthos and working in Epirus. His icons can be found across the whole of the Mediterranean – for example, the huge main icon in the templon of St Catherine in the Byzantine Museum, which came from Messina in Sicily (Acheimastou-Potamianou 1998, no. 82). Viktor is fairly conservative. He is equally successful at copying both early Cretan



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icons and contemporary western paintings. He does not search for new forms and solutions, but is a brilliant artist who had mastered almost to perfection the secrets and technique of Cretan icon-painting. This can be clearly seen from the miniature *panagiarion* panel in the Hermitage collection. YAP

EXHIBITION HISTORY St Petersburg 1897; St Petersburg 1991, no. 307; Kaliningrad 1992; Heraklion 1993, no. 18; Athens 1993; St Petersburg, Hermitage, Menshikov Palace 1998, no. 157
BIBLIOGRAPHY Ukazatel 1897, p. 66; Likhachev 1906, pl. LXXV, no. 124; Beneshevich 1925, col. 49; Kondakov 1928–33, vol. 3, p. 174; Chatzidakis 1987, pp. 194–95, fig. 53; Heraklion 1993, no. 18 (Y. Piatnitsky); Piatnitsky 1993/1, p. 113, no. 307; Piatnitsky 1998/1, p. 121, no. 157

B170

Icon with The Nativity of Christ (The Adoration of the Shepherds)

Mediterranean (Cretan School), master Romanos Stylianos, 1st half 17th century (1650?)

Wood (larch), mixed methods; 38.8 × 30.2 × 1.5 cm

INSCRIPTIONS I.X.H. XHP ΣΤΙΛΑΕΙΑΝΟΥ ΙΕΡΕΩC
ΤΟΥ ΠΟΜΑΝΟΥ (1650, hand of priest Stylianos Romanos)

PROVENANCE in the Church of the Tercentenary of House of Romanov at Tyarlevo from 1914; after 1917 Revolution taken to Palace-Museum at Pavlovsk, and finally transferred to the Hermitage in 1931
State Hermitage Museum inv. no. I-205

Judging by the inscription, the icon is by the hand of master Romanos Stylianos, mentioned in documents dating from the early seventeenth century. He worked as a priest, interpreter and icon-painter in Crete, and designed the church at

the Monastery of St George on the island of Zakynthos. His signed icon from 1607, with the Mother of God enthroned, Lady of Angels, is well known, and can be seen in the Loverdos collection (currently in the Byzantine Museum in Athens) (Piombinos 1984, p. 343; Chatzidakis and Drakopoulou 1998, p. 337). On the Hermitage icon the beginning of the signature with the date was damaged during restoration, and we are therefore not sure that we have correctly read the date. In any event, the icon certainly dates from the first half of the seventeenth century. The Hermitage icon is not included in Manolis Chatzidakis' Corpus of Greek painters, and is here introduced for the first time to the world of scholarship. YAP

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

B171
Diptych with Gospel scenes and
filigree-decorated mount

Greece (Athos), Greek work; mount probably made in Istanbul by a Greek master, 16th–17th century
Silver, filigree, granulation, enamel; 13.5 × 11.2 cm
INSCRIPTIONS on one leaf, in Greek inscription ΙΣ ΧΣ ΝΗΚΑ (Jesus Christ – victor); on the other leaf Θ, Μ, Κ, Τ
PROVENANCE acquired in 1929 from the Cathedral of the Winter Palace
State Hermitage Museum inv. no. ω 379

A book cover in a silver mount with filigree ornament, partially filled with enamel. On the leaves there are Gospel scenes and hierarchs, accompanied by Greek inscriptions containing the titles of the compositions and the names of the saints. The left-hand leaf shows The Nativity of the Virgin, The Nativity of Christ, The Circumcision, The Baptism, The Anastasis, The Annunciation, the Four Evangelists, The Incredulity of Thomas, Sts Nicholas, Athanasios and Cyril, Sts Sabba, Anthony and Euthemios, the Three Hierarchs, and Sts Ephraim, Theodosios and Onouphrios. The right-hand leaf shows The Ascension, The Pentecost, The Transfiguration, The Purification, The Koimesis, The Presentation in the Temple, Sts Theodore, George and Demetrios, the Holy Synod, the Apostles Peter and Paul, The Beheading of John the Baptist, the Angelic Host, Sts Cosmas, Damian and Panteleimon. The filigree ornament of the mount includes two medallions with green enamel: one with a representation of Christ and a Greek inscription 'Jesus Christ victor', the other with a two-headed eagle surrounded by four Greek letters, in which the phrase 'God's majesty and banner of victory' (or 'stronghold') is encoded. The frame of the folding icon is decorated in what is known as the 'Persian style', in which the mount, made from precious materials impressed and

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engraved with all kinds of plant tracery, is covered with flowers and leaves made from filigree filled with enamel of white and pink colours. In similar fashion were decorated, for example, the golden aquamanile and cup in the Armoury in Moscow, brought from Istanbul in 1692 for Tsaritsa Natalya Kirillovna, mother of Peter I, and later handed down by her to her grandson the Tsarevich Alexei (Putevoditel 1960, pp. 10–11).

It seems most likely that the wooden part of the piece, together with the book cover of the seventeenth century housed in the Moscow Kremlin State Historical and Cultural Museum and Monument, originates from Mount Athos (*Grecheskiye dokumenty i rukopisi* 1995, p. 91, no. 65). VNZ
EXHIBITION HISTORY St Petersburg, Hermitage, Menshikov Palace 1992, no. 90
BIBLIOGRAPHY St Petersburg, Hermitage, Menshikov Palace 1992, no. 90; Zalesskaya 1993, pp. 141–42

N4



EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Bitovt 1905, no. 743; SKR, vol. I,
no. 347



Пешеходца Василия Григоровича-Барскаго-Плаки-Албова, уроженца киевскаго, монаха антиахийскаго, Путешествие к святым местам в Европе, Азии и Африке находящимся, предпринятое в 1723, поконченное в 1747 году, им самим писанное, ныне же на иждивении его светлости князя Григорья Александровича Потемкина для пользы общества изданное в свет, под смотрением надворнаго советника, правящаго должность директора над новороссийскими училищами Вольнаго Российскаго собрания при Императорском Московском университете члена Василья Григорьевича Рубана (A Journey on Foot to the Holy Places in Europe, Asia and Africa, undertaken in 1723, concluded in 1747, by Vasily Grigorovich Barsky-Plaka-Albov, a native of Kiev and a monk of Antioch, written by himself, published for the good of society at the expense of His Grace Prince Grigory Alexandrovich Potemkin under the supervision of Court Counsellor Vasily Grigoryevich Ruban, occupying the position of Director of the New Russian Institutes of the Free Russian Assembly attached to Moscow University)

Russia (St Petersburg, Printing House of the Imperial Academy of Sciences), 1778

Paper; binding: velvet on cardboard; 26.5 × 20.5 × 8 cm

INSCRIPTIONS СІЯ КНИГА ГЛАГОЛЕМАЯ ПУТЕШЕСТВІЕЯ КЪ СВЯТЫМЪ МЕСТАМ ГОРОДА ТИХВИНА СПАСОПРЕОБРАЖЕНСКАГО СОБОРА ДІАКОНА СТЕФАНА АВРАМОВА СВОЯ СОБСТВЕННАЯ ПОДПИСАНА 1794 ГО ГОДА МЕСЯЦА ІЮЛЯ 23 ЧИСЛА СВОЕРУЧНО (This book called Journeys to the Holy Places is the property of Deacon Stefan Avramov of the Transfiguration of the Saviour Cathedral in the town of Tikhvin, undersigned 1794, month of July 23rd by his own hand); on the lower fly-leaf, in the same hand СІЯ КНИГА ПУТЕШЕСТВІЕ КЪ СВЯТЫМЪ МЕСТАМЪ ГОРОДА ТИХВИНА СОБОРНАГО ДІАКОНА СТЕФАНА АВРААМІЕВА ПОДПИСАНА 1796 ГОДА ОКТЯБРЯ 15 ДНЯ (This book Journey to the Holy Places was signed 15 October 1796 by the Cathedral Deacon Stefan Avramiev of the town of Tikhvin); ex-libris bookplate of Count Bobrinsky PROVENANCE acquired from the National Historical section of the Russian Museum in 1940; formerly in the library of counts Bobrinsky



S-3

State Hermitage Museum Library inv. no. 239009

Vasily of Kiev (Grigorovich Barsky) was born in 1702, was ordained monk in 1735 and died in 1747. A famous Russian pilgrim, he embarked on a journey to Rome in August 1724, and then over the next twenty-four years visited Greece, Epirus, Macedonia, Asia Minor, Syria, Palestine and Egypt, staying at Constantinople, at Mount Athos and at Mount Sinai. Throughout his travels Vasily took substantial notes, jotting down everything that happened to him and that he chanced to witness. His descriptions are notable for their detail and precision, and attest to the author's familiarity with ancient and medieval Greek writers, to whom he often refers. He supplemented his descriptions with about 150 drawings of landscapes, ground-plans and elevations of the most noteworthy places and buildings. Returning to his homeland, he wished to revise and correct the notes for publication, but was prevented by illness. His manuscript remained with his mother, who was happy to permit copies to be made. These were widely distributed throughout Little Russia (Ukraine). The *Journey* was first published by Vasilii Grigoryevich Ruban at the expense of Prince Grigory Potemkin. The text is an important source for the history of Orthodox culture in the Mediterranean. Particularly valuable are the pages devoted to Grigorovich Barsky's stay at the monastery of St Catherine at Mount Sinai.

At the end of the eighteenth century the Hermitage copy of the book belonged to Stefan Avramov, deacon of the Transfiguration Cathedral, the main church of the town of Tikhvin. In the

mid- or late nineteenth century it came into the possession of Count Alexander Alexeyevich Bobrinsky (1823–1903), a specialist in genealogy. His library chiefly consisted of books on Russian history and related studies.

The binding is brown velvet on cardboard, with red edges. When the book came into Count Bobrinsky's library, some blank paper notebooks were bound into it. The printed text was copied out on them by hand, preserving the printer's conventions. The work was left incomplete and some of the inserted notebooks remained empty. VVV, KVC EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY Barsukov 1885; Bitovt 1905, no. 1906; SKR, vol. I, no. 1634

S3

The Holy Land. Syria, Idumea, Arabia, Egypt, Nubia: From drawings made on the spot by David Roberts R.A. With historical descriptions by George Croly LL.D. Lithographed by Louis Haghe. Vol. III

Great Britain (London, F.G. Moon), 1849

Paper; binding: calico on cardboard, leather spine and corners; 60 × 45 × 3 cm

INSCRIPTIONS an ex-libris plate of the Stieglitz School of Art and Design, St Petersburg

PROVENANCE from the Library of the Stieglitz School of Art and Design, St Petersburg



State Hermitage Museum Library inv. no. Sht 1660

The book is in a light wine-coloured calico binding, its spine and corners in brown leather. It contains thirty-seven lithographs, each lithograph provided with a descriptive text. A geographical map of the region concludes the album.

David Roberts (1796–1864) was a British landscape artist and painter of architectural views. Educated at the Scottish Academy of Fine Arts, Edinburgh, he became a stage designer at Drury Lane Theatre, London in 1882. Subsequently he travelled widely in Spain, Africa and the East, sketching notable sights. In 1835–39 he published an album of Spanish and Egyptian drawings, followed in 1842–48 by albums of studies made in the Holy Land, Syria, Idumea, Arabia, Egypt and Nubia (246 lithographs, with descriptions).

This volume forms part of the latter edition, dealing with Idumea and Petra, and containing a picture of the Monastery of St Catherine at Mount Sinai drawn on the spot by Roberts on 21 February 1839. DAN

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S4
View of Sinai and the Monastery of St Catherine

Russia (St Petersburg), Pyotr Fyodorovich Borel, from the original by Nikolai Polivanov, 1878
Coloured lithograph, 16 × 22.5 cm; 26.8 × 35.5 cm
INSCRIPTIONS РИС[ОВАЛ] СЪ НАТ[УРЫ] Н. ПОЛИВАНОВЪ (Drawn from nature by N. Polivanov); КАРТОГР[АФИЧЕСКОЕ] ЗАВ[ЕДЕНИЕ] И. ИЛЬИНА (Cartographical establishment of I. Ilyin); СИНАЙ. ВИД МОНАСТЫРЯ СВ. ЕКАТЕРИНЫ СЪ СЕВЕРА (Sinai. View of St Catherine's Monastery from North)

PROVENANCE acquired by the Hermitage in 1970

This lithograph is one of the illustrations for Avraam Norov's *Jerusalem and Sinai: Notes of a second journey to the East* (St Petersburg 1878). Avraam Sergeyevich Norov (1795–1869) was a soldier, a bibliophile, a member of the Academy of Sciences (Russian language and literature sector) and later a statesman; he became Minister of Education in 1854. A famous traveller, he made his first journey in 1834, visiting Egypt and the Nile: he was the first Russian to reach the Second Cataract. Subsequently he planned to visit the Sinai Peninsula, but an outbreak of the plague prevented him, and he went instead to Jerusalem. The whole journey lasted about a year. In 1861 Norov again set out for the Holy Land with the aim of visiting Jerusalem and Sinai. During the journey he took notes (begun on 14 November 1861 in Jerusalem, finished in Russia on 19 March 1867), describing his journey from Jaffa to Jerusalem and then to Sinai, where he studied the Monastery of

St Catherine in detail. Throughout the journey Norov was accompanied by his nephew, Nikolai Polivanov, who worked as expedition artist. Polivanov's documentary drawings were highly valued by his uncle, who included them in the published edition of the *Notes*. The album opens with portraits of A.S. Norov and Cyril, Patriarch of Jerusalem. The majority of the leaves in the album are signed on the lithographic plate 'Borel' – i.e. Pyotr Fyodorovich Borel (1829–1898). The unsigned sheet exhibited here, with a view of the Monastery of St Catherine, can also be attributed on stylistic grounds to Borel. DAN, GAM
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Chekhov 1895, pp. 385–91

S5
Album Восток христианский. Египет и Синай. Виды, очерки, планы и надписи к путешествиям Архимандрита Порфирия
(The Christian Orient. Egypt and Sinai. Views, sketches, plans and inscriptions supplementing the journeys of Archimandrite Porfiry)

Russia (St Petersburg), Publishing House of the Naval Cadet Corps, lithography by Prokhorov, 1857
Paper; binding: leather on cardboard; 44 × 30 × 4 cm
INSCRIPTIONS on upper fly-leaf, ex-libris plate of Grand Duke Nikolai Alexandrovich
PROVENANCE from the Library of Grand Duke Nikolai Alexandrovich
State Hermitage Museum inv. no. 102370

The album is bound in stamped, dark green leather, with a fly-leaf in calico 'cotton [or paper] moiré'. It consists of two title pages and eighty-three colour plates, thirty-three of which are dedicated to Sinai and, specifically, to the Monastery of St Catherine. The album is an accompanying publication to the diaries of Porfiry Uspensky (1804–1885), bishop, scholar and tireless traveller. In 1845, Porfiry visited Orthodox centres in Egypt and the Sinai Peninsula. He undertook the journey in order to acquaint himself with the situation of the Orthodox Church in these places, and made a particular study of the Orthodox monasteries there. The lithographs in the album display the views and noteworthy objects of the Christian East that attracted Porfiry's attention. Commemorating his visit to Sinai are views of 'the Holy Summit of Sinai, where God gave Moses the Ten Commandments', of the Sinai Monastery from the Rahi valley (whence travellers generally approached it), and of the Church of the Transfiguration (with a separate ground-plan)

and its interior. The marble shrine of the relics of St Catherine is illustrated, as is the monastery hostel, the archiepiscopal and monastic cells, of the mosque within the monastery. The album also reproduces Sinaite inscriptions known to Porfiry, with a map of their locations. DAN

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S6
Imperial Orthodox Palestine Society

а) *Палестина и Синай. Собрание фотографических снимков, принадлежащих Императорскому Православному Палестинскому Обществу. Часть I, выпуск 3. Привел в порядок и описал В.Д. Юшманов* (Palestine and Sinai: Collection of photographs belonging to the Imperial Orthodox Palestine Society. Part 1, section 3; arranged and described by V.D. Yushmanov); and other publications Russia (St Petersburg), Publishing House of the Orthodox Palestine Society, printed by V. Kirshbaum, 1894
Paper; binding: calico on cardboard; 18.5 × 13.5 × 1.5 cm
PROVENANCE unknown
State Hermitage Museum Library inv. no. 129412

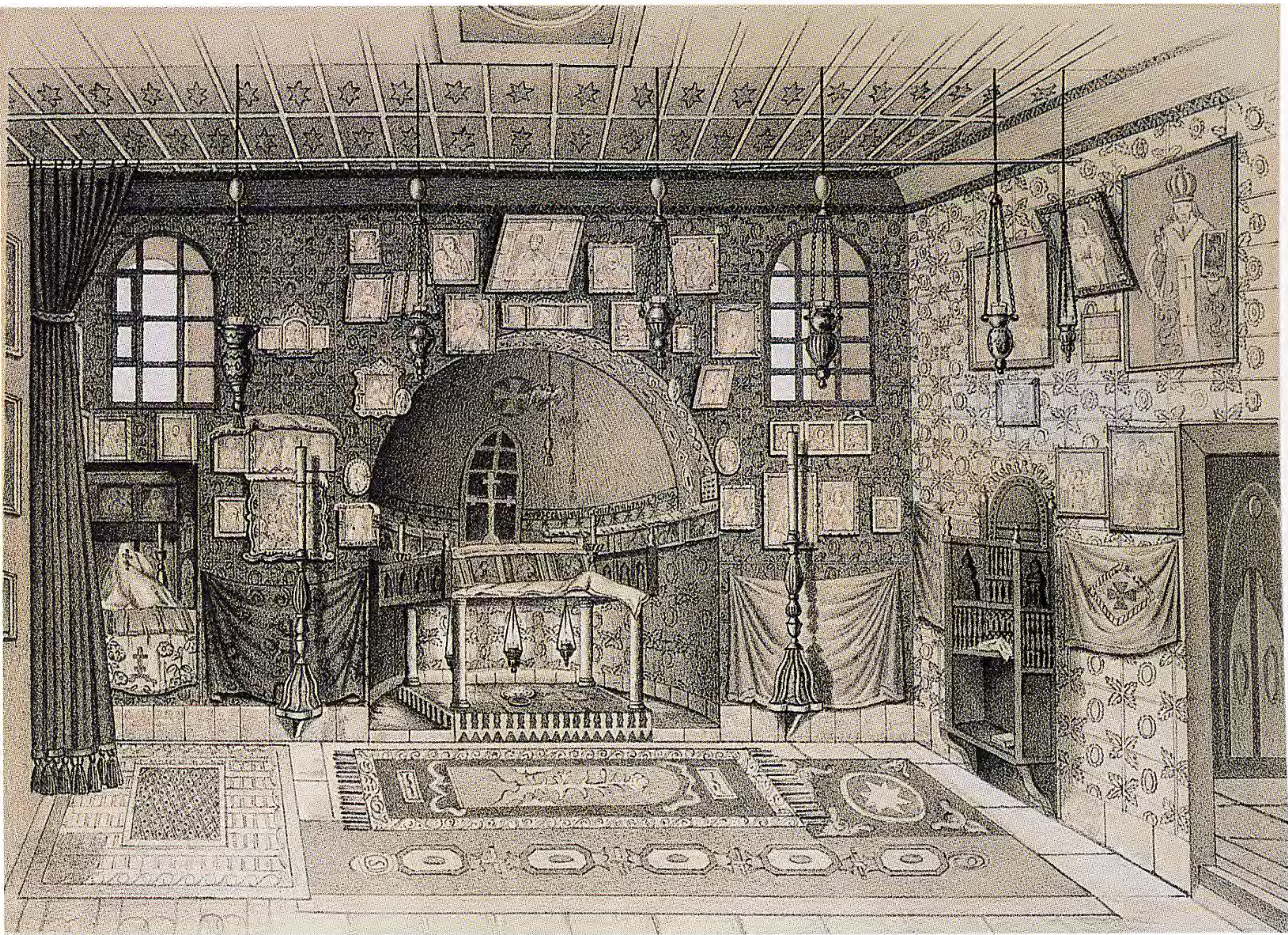
The book of photographs of Palestine and Sinai has a light-blue calico binding with gold lettering; on the front and back covers is printed the symbol of the Orthodox Palestine Society.

The edition belongs to an extensive catalogue of photographs in the collection of the Imperial Orthodox Palestine Society. The work of both professional photographers and amateurs, the collection dates from the period between 1858 and 1893, and includes photographs taken by the British Palestine Society. The photographs are classified according to geographical area, but are very varied in subject: general landscape views, individual buildings, with their interiors and details, portraits and group portraits, copies of ancient manuscripts. The dimensions of each plate are given, together with a caption and the name of the photographer.

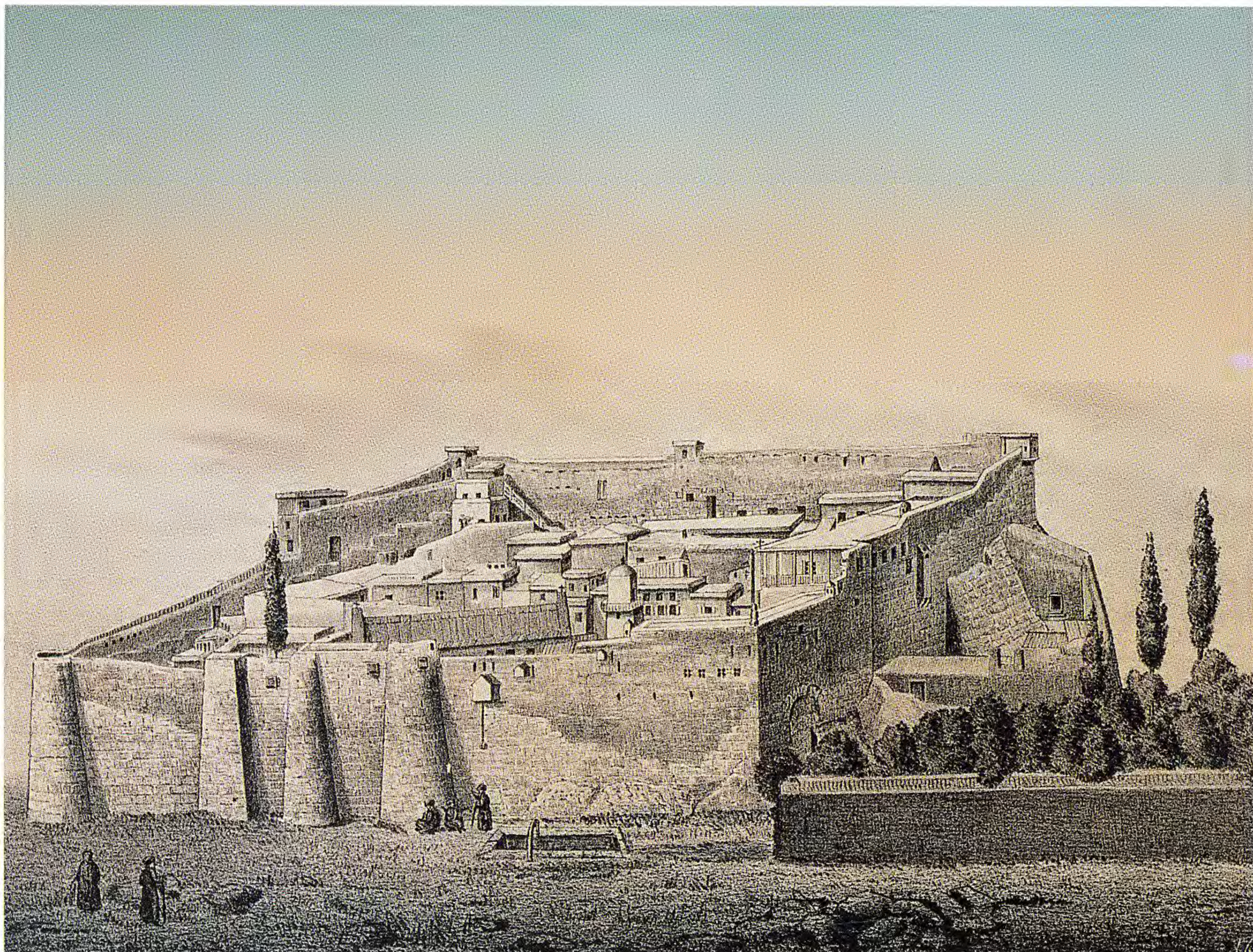
As the title indicates, a considerable part of the book is dedicated to Sinai. The Orthodox Palestine Society undertook an entire programme of publications on Sinai, including *proskinetaria* or devotional books as well as travellers' accounts. DAN

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S-5



S-5





b) Badges of an Honorary Member and of an Ordinary Member of the Imperial Orthodox Palestine Society
Russia; dated 8 May 1882
Gold, enamel, bronze, die-stamping, engraving, enamel, mounting, 4.3 × 6.8 cm (including loop); 4 × 5 cm
INSCRIPTIONS centre, on white enamel background a gold monogram of Christ between the Greek letters alpha and omega; around the shield on a black enamel band НЕ УМОЛКНУ РАДИ СИОНА И РАДИ ИЕРУСАЛИМА НЕ УСПОКОЮСЬ (I shall not be silent for Zion and for Jerusalem I shall not rest); on the back of the central part БЛАГОСЛАВИТЬ ТЯ ГОСПОДЬ ОТ СИОНА И УЗРИШИ БЛАГАЯ ИЕРУСАЛИМА (The Lord shall bless thee from Zion and thou shalt see the blessings of Jerusalem)
PROVENANCE Honorary Member's badge transferred from the State Museum of Ethnography in 1941; formerly in the Winter Palace; Ordinary Member's badge transferred in 1956 from the Historical Museum in Moscow
State Hermitage Museum inv. no. Vz-1377, Io-3433



Article 13 of the statutes of the Imperial Orthodox Palestine Society (SU 6 July 26 November 1882, articles 495 and 722) stipulated that the Society should include 150 honorary members, 1,000 full members and an unlimited number of ordinary members. Members in all three categories received certificates; a special badge was instituted for each category as well. An enamelled gold badge was bestowed on all honorary members. For full members with a life subscription there was a badge of the same design, but in silver without enamel, and for ordinary members with life subscription a bronze one. All three types of badge were worn round the neck on a light blue ribbon with narrow red stripes at the edges. MAD
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S7
Book jacket, *Au pied du Sinai*
France (Paris), Henri de Toulouse-Lautrec, 1897
Coloured lithograph in crayon, brush and wash; printed from five plates in black, yellow, violet-grey, gold and dark blue-grey on thick vellum paper; 26.2 × 41.3 cm
INSCRIPTIONS right hand side of the plate
G. Clemenceau / Au pied / du Sinai / illustré / par H. de Toulouse-Lautrec / H. Fleury, Editeur; vertically in the centre *Au pied du Sinai*; signed on the plate lower right, monogram in a circle HTL
PROVENANCE from the Hermitage Library
State Hermitage Museum inv. no. 11-1851/1
For the novel *Au pied du Sinai* by the famous politician, journalist and writer Georges Clemenceau (published by Henri Fleury in Paris)



in 1892), Toulouse-Lautrec made one colour and ten black-and-white lithographs. The colour lithograph was used for the jacket. The book was published in an *édition de luxe* (fifty numbered copies), with an extra jacket and four variants of the suite of illustrations on various kinds of paper, and in an *édition ordinaire* (355 copies). For the latter the lithographs were printed on separate sheets of Chinese and vellum paper. The Hermitage copy is no. 187 of the *édition ordinaire*. MAD

EXHIBITION HISTORY St Petersburg 1999
BIBLIOGRAPHY Delteil 1920, p. 235; Adhémar 1965, p. 240; Wick 1972, p. 16; Wittrock 1985, p. 188; Dedinkin 1999, pp. 61–62

S8 Icon with The Burning Bush, with frame

Russia, 17th century
Wood panel with raised borders, tempera, copper, silk, engraving; 32 × 27 × 3.5 cm
INSCRIPTIONS on the side and back of the icon is scratched СТАРИЛАВО СЕМЕНО ИВАНОВУ, НИКОЛУ 39, 37, 10 (Starilavo Semeno Ivanovu, Nikolu 39, 37, 10).
PROVENANCE acquired in 1949 from the State Museum Fund
State Hermitage Museum inv. no. ERI-134

The Virgin and Christ Child, within the rays of a Glory and clouds, occupy the centre, following the composition traditional for this type of icon (see also S9 and S10). In her left hand she holds the Child; in her right hand is a ladder and a mountain, on which is a column with a half-length representation of the King of Glory. In the red rays

of the Glory are symbols of the Evangelists; in the clouds and in the green rays of the Glory there are angels with various attributes. The corners of the composition are reserved for Old Testament antetypes of the Mother of God: upper left is Moses, kneeling before the Burning Bush; upper right is Jesse, reposing on a hill from which grows the genealogical tree of the Ancestors of Christ, which is crowned by a half-length representation of Christ blessing. In the lower left corner Ezekiel, who kneels at the gateway of a temple, beyond which can be seen Christ, blessing the Prophet. In the lower right corner is Jacob, whose ladder leads in the direction of Christ Emmanuel, represented within a circle; two angels mount the ladder, and the wings of a third angel, approaching the ladder, are also visible, though he is otherwise concealed by the figure of Jacob. Jacob is depicted a second time standing with his back to the ladder (this is largely concealed by the revetment). Green and red colours predominate; the background is of dark ochre. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1990, no. 183
BIBLIOGRAPHY St Petersburg, Hermitage, Menshikov Palace 1990, no. 183

S9 Triptych with The Burning Bush, The Virgin of Kazan, and Deposition of the Virgin's Robe

Russia, 17th century
Wood, tempera, copper, silver, mica, paint, engraving; 9 × 8 × 3.5 cm (when closed)
PROVENANCE acquired in 1949 from the State Museum of Ethnography
State Hermitage Museum inv. no. ERI-176

A triptych with canonical representations of The Burning Bush, The Virgin of Kazan and The Deposition of the Robe of the Virgin. The icons have silver-gilt revetments, decorated with the engraved inscriptions and ornamentation. ASK
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S10 Icon with The Burning Bush

Russia, 17th century
Wood (lime), panel with raised borders, tempera; 133 × 100 × 2.5 cm
INSCRIPTIONS on the green rays of the Glory: Ангелъ Г[оспо]д[е]нь ветру и дождю (Angel of the Lord for wind and rain), Ангелъ Г[оспо]д[е]нь м[о]л[и]тву и кандило приносеть (Angel of the Lord for prayer also bears the censer), Ангелъ Г[оспо]д[е]нь облако и[...]р[...]во[...]я[...]о, (Angel of the Lord [for] cloud and ...); on the red rays of the Glory Матфеи, Марко, Лука, Иоан (Matthew, Mark, Luke, John). In the clouds, from top: Ангелъ Г[о]с[по]д[е]нь росамъ подаетъ силу (Angel of the Lord for dew will give strength),



Аггелъ Г[оспо]д[е]нь грому и молниямъ (Angel of the Lord for thunder and lightning), Аггелъ Г[оспо]д[е]нь проявляет Хртово пиршествое... (Angel of the Lord manifests the feast of Christ ...), Аггелъ Г[осподе]нь подасть чашу горести (Angel of the Lord will give the cup of sorrow), Агг[е]лъ Г[оспо]д[е]нь блистанию гласомъ (Angel of the Lord for brilliance of voice), Аггел Г[оспо]д[е]нь проявляет разрушение градом и опаление (Angel of the Lord manifests destruction by hail and fire), Агг[е]лъ Г[оспо]д[е]нь огнь и опаления нап[ос]ледок (Angel of the Lord [for] fire and burning at the end), Аггелъ Г[оспо]дни служебный теплоте зиме снег (Angel of the Lord obedient to heat and winter snow). Within the red cartouches top, right, left and bottom inscriptions in gold (much of the lettering has been obliterated during cleaning): Виде Моисеи купину огнемъ палим[у] незъгараем[у] никогда ж (Moses beheld the bush burning with fire and never extinguished), .. жезло ис корени... (... stem from the roof), ...[ник]то же проиде сквози ни... (nobody went through ...), .. виде сон се лестница утвержена на земли (dreamt of a ladder fixed upon the earth). In the top left-hand corner The Vision of the Prophet Moses; above Moses's nimbus Моисеи (Moses); above the angel Аггелъ Г[осподе]нь (Angel of the Lord); around Christ Ис – Хс (Jesus Christ). Top right: The Vision of Christ's Ancestor Jesse; above his nimbus Иосая (Jesse). Lower left: The Vision of the Prophet Ezekiel; above him Езекеил (Ezekiel). Lower right: The Vision of Jacob; above him Иаков (Jacob) PROVENANCE from the State Museum of Ethnography State Hermitage Museum inv. no. ERI-64

The imagery of the icon draws on Orthodox liturgical hymns in which the Virgin is compared with the Burning Bush, ablaze with fire but not consumed, revealed to Moses on Mount Horeb. The inscriptions accompanying every scene explain what is represented. At the centre of the composition appears a half-length figure of the Virgin in a *maphorion* decorated with a striped pattern of stylized greenish and red clouds bordered with white. She holds the Christ Child in her left arm and in her right hand the bust of Christ King of Kings and Archpriest, also a ladder (of Jacob) and a mountain on which a column bears a half-length representation of the King of Glory. The Virgin and Child are placed within the eight-pointed star of Glory, comprised of two quadrangles with concave sides and pointed ends – the green quadrangle symbolizes the Burning Bush, the red one the enveloping flame. In the red rays of the Glory there are Evangelist symbols; in the green rays seraphim and angels. Set within the stylized clouds around the Glory are angels bearing attributes. The dominant reds and greens harmonize with the dark greenish ochre of the background and borders.

In the corners of the icon, four scenes are depicted with Old Testament prophecies or antetypes of the Virgin: Moses, blessed by an angel, prays before the Burning Bush; Jesse, reposing on a hillside, holds a tree (representing the line of David)

S-11

growing towards heaven. In the bottom left corner Ezekiel stands in front of a gateway, from which Christ blesses him. Jacob is shown with the ladder he saw in his vision, directed towards heaven, climbed by angels. ASK
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S II Icon with The Burning Bush

Russia (St Petersburg), painted by Adrian Malakhov, 1834; silver frame by Feodor A. Verkhovtsev (died 1867) with control stamps by the St Petersburg controller M.M. Karpinsky (1825–38)
Wood, canvas, tempera, silver, gilding, panel with raised borders; 31.3 × 27 × 3 cm



INSCRIPTIONS explaining the iconography; on the reverse, in black, covered in silk thread (a 'shirt') НАПИСАН СЕЙ СВЯТЫЙ ОБРАЗ 1834 ГО[ДА] МЕСЯЦА ГЕНВАРЯ 10 ДНЯ ИКОНОПИСЦЕМ АДРИАНОМ МАЛАХОВЫМ (This sacred picture was painted by the icon-painter Adrian Malakhov on 10 January in the year 1834)
PROVENANCE purchased by the Hermitage in 1972 from A.A. Yankovskaya
State Hermitage Museum inv. no. ERI-606

For the iconography see S8, 9, 10. In addition, this icon shows, in the borders left and right respectively, Mary of Egypt in red drapery and St Eudokia in the robes of a nun (her tunic is decorated with red crosses). The silver frame is decorated with acanthus leaves. ASK
EXHIBITION HISTORY Leningrad, Hermitage, Menshikov Palace 1990, no. 109



S-12

BIBLIOGRAPHY Leningrad, Hermitage, Menshikov Palace 1990, p. 37, no. 109

S12 Purificator with The Burning Bush

Russia (Moscow workshops?), 17th century
Taffeta, canvas, metallic and silk thread, beads;
17.5 × 35 cm

PROVENANCE acquired by Russian Museum in 1933, then in the State Museum of Ethnography; transferred to the Hermitage in 1941; formerly in collection of Ivan A. Galnbek
State Hermitage Museum inv. no. ERT-14626

The liturgical purificator, made of embroidered lilac taffeta, depicts the Virgin as the Burning Bush. The inner rhombus shows the Virgin Hodegetria half-length, with the Child in her left arm; she also holds an image of Christ Emmanuel. Angels are beside her and another holds her aloft. Between the corners of the rhombus are the Evangelist symbols. Inside the central square appears the title Неопалимая купина (The Burning Bush). Round the edge of the veil there are three lines on each with the text of Orthodox liturgical hymns: at the top ИЖЕ ВООГНИ ПОКАЗАВИ МОИСЕОВ ТВОЙ ИИЖЕ ЗАКОННАГО

ЩЕНСТВА А АРОНУ БЛАГОДАТЕЛЮ ТЯ РОЖДЪЕШУЮ ЕЯ ЖЕ МЛВАМИ, to the right ЕЖЕ ВОПЛОТИ НА ЗЕМЛЮ ПРИХОДЪ ПРООБРАЗИВЫЙ ОБРАЗОМЪ ЖЕЗЛА, ХРТЕ БЖЕ НАШЪ УМИРИ ЖИВОТЪ НАШЪ, to the left ПРЕДЪОЧИСТИМСЯ И МЫ БОЖЕСТВЕ ВЕРОЮ ВЗЫДЕМЪ ДА ВИДИМЪ ТАМ КУПИНУ. И ВИДЪВШЕ ПОКЛОНИМСЯ ВСИ СО СТРАХОМЪ ВОПИ ЮЩЕ РАДУИСЯ, at the bottom ИНО ВДУСЪ И НА ГОРУ СИНАЙСКУЮ ОГНЕНОСНУЮ ДЪВЫЯ ПРОВОЗВЪЩАЮЩЮ РОЖСТВО НЕВЕСТО НЕНЕВЕСТНАЯ (The Bush of Moses and the Rod of Aaron are signs foretelling the Coming of the Mother of God; Christ Our Lord, grant us peace; and we, having purified ourselves through faith, will rise up and shall be worthy of beholding the Burning Bush, and we shall sing and rejoice. On Mount Sinai is a fiery sign foretelling the Coming of the Virgin Bride).

Three colours of metallic thread and flesh-coloured silk were used in the embroidery. The artificial pearls around the outer edge of the purificator, the points of the star, the rhomboid and the central figures were added at a later date.
EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



S-13

S13 Pyxis with The Story of Moses

Eastern Mediterranean, 6th century
Ivory; height 8.4 cm; diameter 11.6 cm
PROVENANCE acquired from the collection of Alexander P. Bazilevsky in 1885
State Hermitage Museum inv. no. ѿ 9

The cylindrical *pyxis* depicts in relief the story of Moses and, on the opposite side, scenes related to this theme. The following episodes from the story are included, even though their iconography has in some cases been reduced to a mere symbol: the Burning Bush (Exodus 3: 1–4), represented only by a bush; Drawing Water from the Rock (Exodus 17: 6), represented only by a stream flowing from the foot of a mountain; Receiving the Tablets of the Law, for the first and second time (Exodus 24: 12–18; Exodus 31: 18; 34: 1–5; see Clair 1984, pp. 15–22). Next to Moses is shown Joshua (Exodus 24, 13), who was present when Moses received the Tablets. Weitzmann (Weitzmann 1972, p. 32–33) identified the next figures, beside Joshua, as Aaron, robed as a high priest and holding a staff, and his sons Nadab and Abihud (Exodus 24, 9). However, on the basis of analogy with miniatures from the Middle Byzantine period (Nersessian 1965, p. 174), Archer St Clair (Clair 1984, p. 21) interpreted these figures as the Israelites in amazement. On the opposite side of the receptacle are depictions of the High Priest Aaron by an altar and a number of Israelites coming towards him bearing gifts. There are parallels here to scenes depicted in the murals of the basilica and chapels of the Monastery of St Catherine at Mount Sinai. The same cycle of Moses receiving the Tablets of the Law, the Burning Bush, and Moses drawing Water from the Rock is depicted in a mosaic in the basilica (Forsyth and Weitzmann 1973, pp. 13–14, pls CXXVI–CXXVII), and individual scenes appear in icons held in the

monastery (Mouriki 1995, pp. 531–40, figs 1, 5, 15). The Chapel of the Burning Bush at Sinai has existed since the fourth century and is an ancient pilgrimage site (Weitzmann and Ševčenko 1963, p. 386), and so is the so-called Well of Moses, which is located within the monastery walls to the north-west of the basilica (Forsyth and Weitzmann 1973, fig. A, pl. XXXIIB). Judging by its stylistic similarity to a number of Syro-Palestinian works the Hermitage *pyxis* should be dated to the sixth century (Volbach 1977, p. 47, pl. 56). VNZ

EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 183; Moscow 1976, no. 183; Maastricht 1994, no. 8
BIBLIOGRAPHY Bank 1985, p. 278, no. 47; Clair 1984, pp. 15–30; Clair 1987, pp. 19–28

S14

Easter egg with the Prophet Moses

Russia (St Petersburg), Imperial Porcelain Factory, c. 1830–40
Porcelain, polychrome painting over glaze, gilding; 9.6 × 7 cm

PROVENANCE acquired in 1941 from the State Museum of Ethnography; formerly in the Leningrad Museum of Humanity for Political Enlightenment
State Hermitage Museum inv. no. ERF 5516

The image on the egg is taken from an engraving after a painting by the French artist Philippe de Champaigne dated 1648. The painting was engraved by Edelink and I.A. Beresnev, and the print used was acquired by the Hermitage from the Shuazel'-Prallen collection in Paris in 1808.

There is an Easter egg with a similar subject, also produced at the Imperial factory, in a private collection in San Francisco. TVK

EXHIBITION HISTORY Copenhagen 1994, no. 19; Salzburg 1995, no. 19; Geneva 1996, no. 20; Berlin 1997
BIBLIOGRAPHY Copenhagen 1994, no. 19; Salzburg 1995, no. 19; Geneva 1996, no. 20; Berlin 1997

S15

Icon with the Prophet Elijah in the Wilderness

Byzantium (Macedonia?), 14th–15th century
Wood (lime), panel with raised borders, tempera; 33.5 × 28 × 3 cm

INSCRIPTIONS red on gold background

O PROFHTHC HLIAC (the Prophet Elijah)

PROVENANCE in late 19th century in Church of Holy Trinity in Skete of St Andrew, Mount Athos; recommended for acquisition by the Russian Museum in St Petersburg by Vasily Georgievsky during his expedition to Mount Athos in summer of 1913; dispatch to St Petersburg in October 1913 by Father Makari of Skete of St Andrew;



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held in a *metochion* of the monastery; delivered to the Russian Museum on 17 December 1913, where it remained until 1930, then transferred to the Hermitage
State Hermitage Museum inv. no. I-187

The icon shows the Prophet Elijah seated in front of a cave, having been brought bread by a raven. The subject comes from the biblical text which describes the 'miraculous feeding of Elijah' in a cave by the brook of Cherith, where 'ravens brought him bread and flesh in the morning, and bread and flesh in the evening; and he drank of the brook' (Kings I, 17: 1–17).

This subject was popular in Byzantine art, especially from the Middle Byzantine period onwards, though the iconographic type – 'a cave; in it sits the Prophet Elijah, propping his chin on his hand, his arm resting on his knee; above the cave, a raven with bread in its beak looks at the Prophet' (Hetherington 1974, p. 23) – is almost unique to Greek and Russian icons. Another Manual (*Sijsky Podlunnik*) has 'The Prophet Elijah: the Father, in a cloak, with dishevelled hair, sits in a cave among rocky hills near a stream and turns his head back towards a raven which is bringing him food' (Pokrovsky 1895–8, vol. 4, pp. 203–4).

The earliest representations of this scene are found in Byzantine manuscripts, for example in an eleventh-century codex in the Bibliothèque Nationale, Paris (Cod. Gr. 1528, fol. 88 v.; Weitzmann and Kessler 1990, fig. 151, p. 107) and in a manuscript of 1242 in the library of the Sinai Monastery (Sinai, 2123; Beneshevich 1925, pl. 35). A few fresco images of the thirteenth to fourteenth centuries have been preserved: in Veliko Tŕrnovo, c. 1240 (New York 1997, no. 221), in the Church

of the Dormition of the Virgin at Morača, 1252 (Trifunovich 1989, pp. 202–6), in the Church of the Annunciation at Gračanica, 1321 (Todić 1988, pl. XXVI), and in the exonarthex of the church of the Monastery of John the Baptist at Serrai, 1333–45 (Strati 1989, fig. 8). Among early icons we should also mention the fourteenth-century double-sided icon of the Virgin Paramythia and the Prophet Elijah from a church at Pentalia, Cyprus (Sophocleous 1994, nos 30 a, b). The Hermitage icon is also usually noticed among these early icons, and has been associated with the art of Constantinople (Tasić 1972, p. 15).

After its acquisition by the Russian Museum in St Petersburg in 1913 the painting was strengthened and cleaned by the restorer Nikolai Bryagin. He considered that the cleaned painting was too dry and austere, and covered it with a layer of varnish, adding to this some of the old yellowed varnish taken from the icon during its cleaning. As a result the painting has taken on a degree of softness. The artistic effect of the work depends on the contrast of the dense, rather coarse treatment of the brick-coloured face and the semi-transparent, paste-like painting of the garments and surroundings. The rocks and drapery of the hermit are intentionally painted with the same fluid earth-brown colour. The appearance of the underpainting in the drapery is not due to the wear of the painted surface, but is a deliberate device of the painter. The folds of the garments are picked out with brushstrokes in a smoky grey-blue, which impart to the whole figure of the Prophet Elijah a three-dimensional character. The same grey-blue colour, but in a denser shade, is used with strong, harsh strokes to emphasize the outcrops in the rocks, on which white highlights are superimposed. The technique described above in which the dense rendering of the face is contrasted with the semi-transparent painting of the figures and the surrounding area is commonly found in fourteenth- and fifteenth-century icon-painting. For example, similar techniques are found in the Transfiguration of 1403 in the Tretyakov Gallery, Moscow, which is attributed to the school of Theophanes the Greek (*Gosudarstvennaya Tretyakovskaya Galereya* 1995, no. 62) and the fifteenth-century Nativity from the Cathedral of the Annunciation in the Moscow Kremlin (Moscow 1991, no. 88). Similar contrasts are noticeable in contemporary fresco-painting.

The Byzantine masters developed this scene into a composition of considerable sophistication. The figure of the saint is placed in a cleft in the rocks, forming a circular space broken at the top by the gold nimbus of the Prophet. The seated figure also forms a circle. Thus there are two circles, one inside the other, contained within the rectangular, approximately square format of the icon. The resulting composition was so successful that it survived for many centuries almost unchanged. There are numerous examples in the post-Byzantine period, from the sixteenth century,



S-16



when the influence of the Palaeologan style is still felt, to works of the eighteenth and even nineteenth century (Chatzidakis 1985, p. 80, n. 2; Lazarides pl. 36; Heraklion 1993, no. 129; *Treasures* 1997, pp. 138–39, 601). Also noteworthy is an exact copy of the Hermitage icon painted on Mount Athos in the mid-eighteenth century, apparently by a local master (*Treasures* 1997, no. 2.128, p. 601).

In the miniature icon in the Hermitage, the unknown Byzantine master has created an impressive and memorable image of the Prophet. The best description of this work, in our opinion, was provided by Nikodim Kondakov, who wrote: 'Elijah is a remarkable artistic type of a Greek man, tall and heavily built, with well-developed muscles and a bulky body; sitting in a cleft in the rocks, by a cave, after his long flight into the wilderness, he supports his weary head on his right hand and lets his tired left arm droop, and, disturbed in his gloomy thoughts by the cawing of a raven, turns towards it slowly, expecting nothing; thus he has turned towards both men and God, and thus, above all, he has become weary. The powerful head; the dishevelled beard and the coarse masculine face, with a masculine expression of courage and, above all, contempt for his human enemy; and the whole body, that of a giant with a simple and lofty idea,

are features of a remarkable image' (Kondakov 1928–33, vol. 4, p. 246).

Authors who have studied the icon have assigned it to the Palaeologan period, but, while some have favoured the early fourteenth century, others prefer the end of the century, and some have not excluded the possibility that the work was painted in the fifteenth century. In our opinion, this is most probably a work of the second half of the fourteenth century, or possibly the early fifteenth. We allow a broad range of date, leaving the determination of the precise period to future scholars. The choice of subject and composition may show the influence of Hesychastic ideas, which were widespread on Mount Athos in the fourteenth and fifteenth centuries. YAP EXHIBITION HISTORY Leningrad, Hermitage 1975–76, no. 940; Moscow 1976, no. 940; St Petersburg, Hermitage, Menshikov Palace 1992, no. 17

BIBLIOGRAPHY Smirnov 1928, p. 28; Kondakov 1928–33, vol. 2, pl. 132; vol. 3, p. 172; vol. 4, p. 246; Felicetti 1956, p. 83, pl. 100B; Bank 1960, p. 10, fig. 102; Bank 1966, no. 255; Lazareff 1967, p. 420, pl. 501; Tasić 1972, p. 15; *Iskusstvo Vizantii* 1977, vol. 3, no. 940; Bank 1977, no. 271; Bank 1985, no. 271; Lazarev 1986, p. 254; Moscow 1991, no. 17; Piatnitsky 1992, p. 29; St Petersburg, Hermitage, Menshikov Palace 1992, no. 17; Piatnitsky 1995/2, pp. 45–47; Piatnitsky 1996/10, pp. 253–54

S16

Icon with Prophet Elijah in the Wilderness

Greece (Athos), mid- to late 17th century

Wood (spruce), mixed media, punching; 44 × 35.2 × 2.2 cm

PROVENANCE brought from Mount Athos; from 1914(?) kept in Church of the Tercentenary of the House of the Romanovs, village of Tyarlevo near St Petersburg; after 1917 Revolution kept at Palace Museum at Pavlovsk, from where it was transferred to Russian Museum in St Petersburg; acquired by the Hermitage in 1935 State Hermitage Museum inv. no. I-255

The icon shows a familiar composition of the Byzantine period, illustrating the text of Kings I, 17: 1–6 (see above, S15). The Cretan school, however, introduced some new elements into the composition: a tree appeared to the right of the Prophet and grass was shown in the foreground. They carefully depicted the sheepskin garment and modified the colour range, which became fuller and more decorative. One of the earliest works of the Cretan school is the signed icon of master Angelos in the Church of the Prophet Elijah on the island of Naxos (Baltoyianni 1994,

pl. 111/14–5). The icon of Michael Damaskenos in the Stavronikita Monastery evidently played a major part in the dissemination of this subject at Mount Athos (*Treasures* 1997, no. 2.73).

The Hermitage icon is closer to the Angelos type, although it differs from the other post-Byzantine icons of the Prophet Elijah known to us in two details: in our icon two ravens are shown, one holding bread and the other holding meat. This detail is found in a fairly late icon with Greek inscriptions which scholars have attributed to the Carpathian school of c.1700 (*Visages de l'icone* 1995, no. 29). Another distinctive feature is the decorative background of the icon, covered with floral ornament formed with a punch. This technique is found in icons of the seventeenth and eighteenth centuries, for example in the icon of the Deesis of the early eighteenth century by master Theodore Poulakis (Heraklion 1993, no. 19) or in the Miracle of St Demetrios of the mid-seventeenth century from the Velimezi collection (N. Chatzidakis 1997, no. 27).

In iconographic terms the Hermitage icon is a fairly close copy of a prototype known from a group of icons of the sixteenth and seventeenth centuries. It is almost identical to an early seventeenth-century icon from the Byzantine Museum, Athens, even down to the ledges of the hills, the folds of the drapery and the painting technique on the face (Acheimastou-Potamianou 1998, no. 62). The Athens icon is assigned to the period of the activity of Michael Damascene; the Hermitage icon is somewhat later, dating from a period not earlier than the mid-seventeenth century, and possibly after this. This dating is supported not only by the background ornamented with a punch, but also by the use of a transparent coloured varnish (for example, the piece of meat held by the left-hand raven, the Prophet's sheepskin garment, and his features).

In our opinion, the icon was painted on Mount Athos itself. The painter used a tracing from a Cretan icon similar to the icon in the Byzantine Museum, Athens, but, in accordance with the biblical text, added the image of the second raven to the ready-made iconographic scheme. Undoubtedly, the painter was attempting to portray the biblical story as accurately as possible, but as a result the whole scene has lost its psychological tension and philosophical meaning. The pose of the Prophet has lost its logical justification: by turning towards the raven with the bread, he has turned away from the raven with the meat. The silent conversation of the Prophet with the bird has disappeared, together with the theme of God's reproach to the Prophet; only a simple narrative element remains. The icon has also suffered aesthetically: the introduction of the second raven has destroyed the ideal compositional arrangement and produced an oppressive symmetry, while the detail of the ornamental background has destroyed the unity



S-17

of the colouring. In spite of all these drawbacks it is hard to condemn the unknown monk who painted the icon; he approached his work with reverence and piety, and with the biblical text in hand, in an attempt to be faithful to the Holy Scriptures. YAP

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S17

Icon with the Prophet Elijah

Russia, late 17th century

Wood, panel with raised borders, gesso, linen, tempera;
106 × 76 × 4 cm

INSCRIPTIONS on the top ОГНЕННОЕ ВОСХОЖДЕНИЕ С[ВЯ]ТАГО И [БО]ЖИЯ ПРОР[О]КА ИЛИИ (The fiery ascent of God's holy Prophet Elijah); beside the angel АГГЛЪ Г[ОСПО]Д[Е]НЬ (The Angel of the Lord); in the Prophet's nimbus ИЛИЯ (Elijah)

PROVENANCE acquired as a result of the Hermitage expedition to Kem in 1963

State Hermitage Museum inv. no. ERI-525

In the upper half of the icon there is a depiction of the Prophet Elijah being carried up to heaven in a fiery chariot with three winged horses. At top

right there is an angel. The lower half of the icon is obscured under a thick layer of drying-oil which has darkened. The icon was cleaned in the Hermitage's laboratory especially for the exhibition *Byzantium, Sinai and Russia*. ASK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

S18

Goblet with Scenes of Joseph and the Dream of St John Klimakos

Muscovite Rus', 17th century

Coconut, carving, silver, engraving; 17 × 8.5 × 8.5 cm

INSCRIPTIONS in the upper part of each composition

ЕГДА ВСАДИША БРАТИЯ ИОСИФА

ПРЕКРАСНОГО В РОВЪ (When the brothers threw

Joseph in the pit); ЕГДА ВСАДИ ПАНТЕФРИИ

ИОСИФА ПРЕКРАСНОГО В ТЕМНИЦУ (When

Pantefry threw Joseph into the dungeon); ЛЕСТВИЦА

ЮЖЕ И ЯКОВ ВИДЕ (The ladder which Jacob saw)

PROVENANCE purchased by the Hermitage in 1978

State Hermitage Museum inv. no. ERRz-5499

S-18



1858; from 1898 in the Russian Museum, St Petersburg; transferred to the Hermitage in 1930; formerly in collection of Karl-August Beine, Professor of Architecture, St Petersburg

State Hermitage Museum inv. no. I-35

Painted representations of St Catherine enthroned, surrounded by attributes of learning and martyrdom, did not appear before the late sixteenth and early seventeenth centuries. The development of this iconographic type was strongly influenced by Italian art, particularly the works of Veronese and Tintoretto. In the seventeenth century, however, this iconographic treatment of St Catherine became extremely widespread. Kurt Weitzmann associates its expansion with the appearance in 1612 of an image of St Catherine painted by master Jeremias Palladios on the iconostasis of the basilica of the Monastery of St Catherine at Mount Sinai. This was the prototype for many reduced copies made for pilgrims visiting Sinai and for the many daughter houses (*metochoi*) of the monastery distributed throughout the Orthodox east (Weitzmann 1982, pp. 19–62). A number of seventeenth-century icons similar to the one in the Hermitage are in various collections; a particularly large number of new works has been documented in recent years (Piatnitsky 1993/3, pp. 52–55; Vokotopoulos 1990, p. 159, no. 127; Heraklion 1993, nos 54, 114 195, 215). The widespread distribution of icons of St Catherine illustrates the important part played by the Sinai Monastery in the preservation and development of Greek culture in the seventeenth and eighteenth centuries. The monastery had a particularly privileged

position in the Ottoman Empire, and was permitted to found new dependent churches and construct new church buildings. The active commercial and artistic life of the monastery drew fresh artistic talent to it. It was here, at the centre of Orthodoxy (a term equally applicable to the monastery's dependent churches), that Greek artists sensed the continuity of the great culture of the Hellenic world. A curious situation arose: Cretan artists, who had travelled all over the Mediterranean in search of commissions, stimulated the establishment of Sinaite iconography in the sixteenth and seventeenth centuries and the flowering of an icon-painting school supported by the monastery and its dependent churches; while the Monastery of St Catherine, with its renowned sacred objects, deep artistic traditions and commercial activity, promoted the work of artists throughout the Orthodox East.

The Hermitage icon is signed by master Philotheos. Among the many similar signed icons of St Catherine, we know of only one which has a similar signature. This is an icon in the Kanellopoulos Museum in Athens, signed ΦΙΛΟΘΕΟΥ ΙΕΡΟΜΟΝΑΧΟΥ (Father Philotheos) (Brouskari 1985, p. 179). An analysis of the style of the icon and the characteristics of the inscription show that the artist was Philotheos Skouphos (1638–1685). This correspondence of the artist's signatures is another argument in favour of our previous attribution of the Hermitage icon to Philotheos Skouphos (Piatnitsky 1993/3, pp. 49–55). The Hermitage icon was included by Manolis Chatzidakis in the corpus of Greek artists from 1450 to 1830 as a genuine signed work of Philotheos Skoupos (Chatzidakis and Drakopoulou 1997, pp. 363–68).

The works of Skouphos are highly professional. The artist was able to make use of tracings (the deeply impressed lines are clearly visible), and in this technique he exactly followed the instructions of the *Hermeneia* (the manual of icon-painting). His work shows a distinctive charm.

The Hermitage icon of St Catherine is a typical example of post-Byzantine painting of the seventeenth century. It is characterized by a sophisticated painting technique, the standard conventional colouring, the accurate reproduction of a standard iconography – all following the icon-painting manuals – and its competent but indifferent execution. YAP

EXHIBITION HISTORY St Petersburg, Hermitage 1991

BIBLIOGRAPHY Prokhorov 1865, f. 9; Prokhorov 1879, p. 44; Smirnov 1928, p. 33; St Petersburg, Hermitage 1991, pp. 40, 74; Piatnitsky 1993/3, pp. 49–56; Piatnitsky 1996/4, pp. 311–21; Piatnitsky 1996/10, p. 251; Chatzidakis and Drakopoulou 1997, p. 366

S19

Icon with St Catherine

Mediterranean (Cretan school), master Philotheus, 1660s

Wood (cypress), tempera; 45.2 × 35.2 × 1.4 cm

INSCRIPTIONS ΗΑΓΙΑ ΑΙΚΑΤΕΡΙΝΑ, ΣΕΝΥΜΦΙΕ

ΜΟΥ ΠΟΘΩ Κ[Α] ΣΕΖΗΤΟΥΣΑ ΑΘΛΩ (St Catherine,

You my Bridegroom I desire and in seeking You I suffer);

ΧΕΙΡ ΦΙΛΟΘΕΟΥ (The Hand of Philotheus)

PROVENANCE acquired by Museum of Early Russian

Art at Academy of Arts, St Petersburg, between 1856 and



S20

Icon with St Catherine

Mediterranean, early 18th century

Wood, gesso, tempera; 30.6 × 26.5 × 2.2. cm

PROVENANCE acquired in 1928 from the State Museum Fund

State Russian Museum inv. no. DRZH-811

The depiction of St Catherine enthroned dates back to the image created by the icon-painter Jeremias Palladios in 1612 for the iconostasis in the basilica of the Sinai Monastery (see S19). Such icons were intended for pilgrims, who, after they had visited the Sinai Monastery, would keep at home an image of the saint. A significant number of labelled Greek icons of similar iconography date predominantly from the seventeenth century (cf. Weitzmann 1982, pp. 19–62; Piatnitsky 1993/3, pp. 49–56, figs 1–3). The depiction of St Catherine on the icon of the State Russian Museum is embellished with miniature compositions based on Isaiah 3: 1–5; 31: 18 (Moses and the Burning Bush, Moses receiving the Tablets of the Law) and with a depiction of the Translation of St Catherine's Body to Mount Sinai, deriving from the text of St Catherine's Life. NVP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

S21

Icon with Holy Martyrs Barbara, Paraskeve and Catherine

Greece, 17th century; frame: Russia, master Fyodor Mishukov, 1906

Wood (cypress), tempera, silver, precious stones; 48.6 × 34 cm

PROVENANCE transferred to the Hermitage from St Petersburg Customs

State Hermitage Museum inv. no. ERO-9566

The icon shows three full-length figures of the holy martyrs with crosses in their hands. Similar representations of various female saints are characteristic of Old Russian art, particularly the Novgorod school. A drawing showing the same female saints as these is preserved in the icon-painting manual (*Sijsky Podlinnik*). According to the text of the manual, 'Catherine is young in appearance, she wears a royal crown on her head, her hair is straight (let down), like that of a maiden; her mantle is azure, the undergarment is vermillion, with a regal ornament on the hem, on the shoulders and on the sleeves, a cross in the right hand, a scroll in the left'; (no shoulder ornament is shown in the drawing); 'Barbara is young in appearance, her face is beautiful, her hair very finely dressed, a veil covers her head, the apparel is bluish green, the undergarment is vermillion, the apparel is very



S-20

finely constructed, she has a scroll in her hand'; 'Paraskeve is similar in appearance to Xenia, with monastic apparel, a veil on her head' (Pokrovsky 1895–98, vol. 4, pp. 206–8). Quite often the scroll does not appear in the hands of the holy martyrs, the artist depicting a frond of palm in its place.

Representations of selected female saints, including St Catherine, are characteristic of the icons of the Sinai Monastery. The combination of saints varies widely, and was evidently dependent on the wishes of those commissioning the icons. Three female saints are shown in the lower register on an icon at the Sinai Monastery which Doula Mouriki assigned to the fifteenth century; they are identified by inscriptions as Thekla, Catherine and Fevronia (*Sinai* 1990, fig. 76). There is also a diptych showing Sts Catherine and Barbara, possibly painted in one of the *metochoi* of the Sinai Monastery in about 1700 (Heraklion 1993, no. 54).

Judging by the dimensions of the Hermitage icon, it was intended for a church, and was probably a votive icon, i.e. commissioned and dedicated under the terms of a covenant.

The austere, greyish shading of the face unmistakably indicates that the icon was painted in the seventeenth century. The colouring is restrained; the drawing is precise and clear; the composition is simple. In terms of artistic quality, the icon belongs among the standard workmanlike products of the seventeenth century. Its execution is professional, but does not display a high level of creativity. It is an ordinary, although reasonably interesting, work of post-Byzantine art.

The icon is framed in silver set with precious stones. The setting was made in the Old Russian style by the master Fyodor Mishukov and bears the date 1906. It is possible that the icon was presented to Tsar Nicholas II or one of the Grand



Dukes. The family of the last Russian Tsar is known to have had a predilection for old icons and religious objects, with which they decorated not only the court chapels but also their private apartments. This old Greek icon, complemented with a valuable setting in the Old Russian style, could have been a magnificent, truly regal gift. YAP
EXHIBITION HISTORY St Petersburg, Hermitage
1999–2000
BIBLIOGRAPHY unpublished

S22
Icon with saints

Mediterranean, 17th century
Wood (spruce), mixed media; 58.5 × 45 × 2.1 cm
PROVENANCE from 1913 to 1930 in Russian Museum in
St Petersburg, then transferred to the Hermitage; formerly
in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I-482

The icon contains busts of various saints, arranged in four rows. The top register depicts John the Divine, Basil the Great, John Chrysostom, Gregory of Nazianzus and an unknown saint. In the second register are Sts George, Nicholas the Miracle-Worker, Andrew, Spiridon, and Demetrios; in the third Theodore Stratelates, Sabbas, Anthony and a military saint (Theodore Teron?). The last register contains representations of holy women: an unknown martyr, St Catherine, another unknown martyr and St Barbara. The iconographic types of the saints depicted are traditional, conforming to icon-painting manuals. In its composition the icon echoes Menologion icons. However, the selection of saints here is subordinate to the concept of showing the precepts of religion. The top row contains the leading Church Fathers, the pillars of Christian doctrine; the second row, miracle-working Church Fathers and the most venerated of the military saints; the third row also contains military saints, as well as illustrious monks – pillars of the monastic movement. The bottom row is devoted to the holy martyrs. The placing of holy women on the lowest level is traditional for Christian doctrine, and recalls Eve's Original Sin, which caused mankind to be banished from Paradise. By contemplating this icon and recalling the heroic deeds of the saints depicted on it, the believer mentally ascends the ladder of perfection and devoted, instinctive service to the Lord.

There is an icon with a similar design and composition in the Monastery of St Catherine at Mount Sinai, dated by Doula Mouriki to the second half of the fifteenth century (in our opinion, the icon is somewhat older). It is divided into five registers: top register, the Deesis; second register, Church Fathers and prophets; third register, military saints and martyrs; fourth register, Constantine and Helena with the Cross, three



S-22

d Testament patriarchs and three holy women
ne of whom is St Catherine). The lower border
ntains a representation of the Sinai Monastery,
ich may have been responsible for the selection
the depicted saints (Sinai 1990, pp. 123–24,
. 76).

The Hermitage icon is executed in the traditional
n-painting style of the seventeenth century, with
ecise painting techniques and lavish ornamenta-
n of the gilded parts of the drapery. It may
ve been produced in a monastic workshop. It is
ifficult to determine exactly where it was produ-
d. There are no particular features of the icon's
le that could point to a specific region – rather
e opposite: the painting is marked by the stamp
the mediocre standard that was the central
ature of numerous icon-painting workshops
the second half of the seventeenth century. YAP
HIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

3 ptych with the Mother of God of the assion and Saints

editerranean (Balkans), 17th century – 1st half

h century

ood (cedar), mixed media; 39.9 × 31 × 3.3 cm

OVENANCE from 1913 to 1930 in Russian Museum

St Petersburg, then transferred to Hermitage; formerly

collection of Nikolai Likhachev in St Petersburg

ite Hermitage Museum inv. no. I–318

the central panel of the triptych, shown against
background rich in engraved and punched
nament, is a representation of the Virgin and
child with two angels, who are holding the
struments of the Passion. The infant has turned
ay from them in fright. The wings are divided
o two registers; in the upper right register is a
st of St Catherine, and below St Demetrios.
he left wing depicts, respectively, an unknown
int (the inscription is damaged) and St George
d the Dragon. The representations of the saints
e contained within frames in the form of keel-
aped arches on columns. The painting is entirely
rovincial, and of a mediocre artistic standard.
he colours are vivid and contrasting, the faces
nsely worked in pink. The painting is
instakingly delineated, but devoid of any creative
spiration. In spite of this, however, the icon is an
interesting example of late Greek painting. It was
idently produced in a small monastic workshop,
dging not only from its quality, but also from the
ood used – cedar. Traditionally, cedars – a biblical
ee – were planted either within the monastery
alongside it, in a special monastic garden, to
rovide a constant visual reminder of the
riptures. The cedar is mentioned repeatedly in
e Bible in poetic similes – for example, the
ighteous 'shall grow like a cedar of Lebanon'



S-23

(Psalms 91: 13). The wood's bitterness also meant
that it was immune to damage by insects. However,
the use of cedar for icons was not common. It was
most often used for various carved articles and for
miniature icons to be worn next to the skin.

The painting of the triptych may be linked to
the art of the Balkans, probably Macedonia. It
was in northern Greece that triptychs with various
iconographic versions of the Virgin and Child in
the central panel and, invariably, St George and
St Demetrios on the side panels, supplemented by
the figures of various saints, were most popular
(*Lumières* 1997, nos 47, 48). The saints selected
depended, as a rule, on the wishes of the patron:
they were most often the patron saints of his family.
In a church such icons might have been used to
record the names of deceased family members for
several decades. For example, on the reverse of a
triptych in the Hermitage by master Peter (who,
in the opinion of Manolis Chatzidakis, lived in the
eighteenth century: Chatzidakis and Drakopoulou
1997, p. 292), are the names of several generations
of a family. Thus, whilst the depiction of the Virgin
in the central panel of the triptych flanked on the
side panels by Sts George and Demetrius reflected
the widespread popularity of their cult in the
Balkans, where they were seen as the protector
of the Balkan lands, the saints selected usually
corresponded to the patron saints of the donors.
This theory would support the hypothesis that the
Hermitage triptych was commissioned by a family
that included a woman whose patron saint was
St Catherine. YAP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

S24

Icon with John the Baptist, Scenes from his Life, and Saints

Byzantium (Serbia?), late 14th century

Wood (lime), carving, gilding, tempera, mixed media;
49.3 × 36 × 4.8 cm

INSCRIPTIONS on the scroll in John the Baptist's hands
ΙΑΕ Ο ΑΜΝΟC ΤΟΥ ΘΕΟΥ Ο ΕΡΟΝ ΤΗΝ ΑΜΑΡΤΙΑΝ
[ΤΟΥ ΚΟCΜΟΥ] (this is the Lamb of God, who takes
away the sins of the world)

PROVENANCE brought from Mount Athos by Pyotr
Sevastianov during an expedition in 1859–60; from 1861
to 1898 in the Museum of Early Russian Art at Academy
of Arts in St Petersburg, and from 1898 to 1935 in the
Russian Museum in St Petersburg, then transferred to
the Hermitage

State Hermitage Museum inv. no. I-402

In the centre of the icon is a full-length
representation of John the Baptist, clothed in a
sheepskin and cloak. His right hand is raised in a
gesture of blessing, and in his left he holds a cross
and a scroll containing a text from the Gospel
according to John (John 1: 29). The icon's borders
are carved in relief carving in the form of shoots
of foliage, between which are arranged roundels
with scenes from the life of John the Baptist; in the
corners appear busts of saints: St Joachim and
St Anna at the top, St Catherine and an unknown
martyr (possibly Marina or Barbara) at the bottom.
Each of the sides contains three roundels: right,
from the top, The Crucifixion, The Birth of
the Baptist, The Sermon in the Desert; left,
The Meeting of Zachariah and Elizabeth,
The Beheading of John the Baptist, and The
Discovery of John the Baptist's Head.

The icon has an unusual iconography. Based
on the Gospel according to Luke (1: 5–25, 57–58)
and apocrypha, the representations of Joachim
and Anna symbolize the divine connection between
the Birth of John the Baptist and the Birth of Jesus
Christ. Similarly, the Meeting of Zachariah and
Elizabeth echoes the scene of the Meeting of
Joachim and Anna. However, the way in which
the scenes are arranged contravenes the chronology
of the historical events. Scenes from the life of
John the Baptist figure prominently in Byzantine
manuscripts, frescos and mosaics from various eras
(Katsioti 1998). Their treatment is also defined
in icon-painting manuals (Hetherington 1974,
pp. 65–66).

Only a limited number of *vita* icons of John
the Baptist are known, from the eleventh to the
eighteenth centuries. They can be divided into
several types according to the way in which John
is depicted in the central panel. One of the oldest
is the eleventh-century icon in the monastery of
St Catherine at Mount Sinai, where the Baptist is
presented in a three-quarter pose before a blessing
Christ. In the upper section are roundels containing



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three scenes from the saint's life (Sotiriou 1956,
pl. 86). There is a similar representation in the
central panel of a portable icon in the Myrtidion
Monastery on island of Kythera, dated to c. 1400.
Numerous scenes from the saint's life are arranged
in rectangular panels in the borders (Chatzidakis
and Bitha 1997, pl. 18). A second type depicts John
the Baptist in the central panel frontally, as the
Angel of the Desert, i.e. with wings on his back.
Of this type the only example that can be dated
to the Byzantine era is an icon in the Tretyakov

Gallery, which has been linked to the work of
Theophanes the Greek. Other works – icons in
a Bologna museum and in Ioannina – date from
the post-Byzantine era (*Gosudarstvennaya
Tretyakovskaya Galereya* 1995, no. 64;
N. Chatzidakis 1993, no. 18; Paliouras 1993,
pl. 568). A third type is exemplified by an early
thirteenth-century icon in the Monastery of
St Catherine at Mount Sinai, which is icono-
graphically closer to the Hermitage work (*Sinai*
1990, pl. 52). John the Baptist is depicted facing





front, giving a blessing with his right hand, holding a cross and a scroll in his left. The donor kneels at his feet, and there is a tree with an axe to the left. This last attribute is missing from the Hermitage icon, as is the figure of the donor, but the Hermitage work is evidently of the same type; this is the only possible explanation for the unconventional set of *vita* scenes, their position, and the appearance of representations of holy women.

If the Hermitage work has no direct iconographic parallels, its style is equally individual. The precise, austere depiction in the central panel, devoid of superfluous detail, is surrounded by a luxuriously gilded frame with its ornamental design described in boldly modelled lines: flower buds and bunches of grapes are intertwined around twisting boughs, while the lower border contains a lion mask in its centre.

The high relief of the carving, the proportions and the unusual composition are in sharp contrast to works from the post-Byzantine era. The carving is closest to Palaeologan works from Mount Athos, Epirus and Macedonia (Sotiriou 1930, pp. 173–77, figs 1–3; Nikonanos 1997, pp. 258–62). Comparable ornamental motifs and lion masks can be found in the sculptured decoration of Serbian churches of the fourteenth century (Hilandar, Banjska, Dečani, Kotor, Ljubostenja, Ravaniča) and early fifteenth century (Kalenić) (Kashanin 1978, pp. 19–25, pls 44–73). In Serbian murals we also find the same device of placing busts in the calyx of a flower or shoot of foliage (Burich 1974, pls 57–58). Nikolai Likhachev long ago pointed out that the painting was not in the pure Greek style (Likhachev 1902, p. 14). There is a certain gaudiness to the icon’s colouring. The dense facial painting, with a dark underlayer, intensive ceruse (lead white) highlights and a somewhat vibrating surface, finds parallels in late fourteenth-century works such as the icon of the Forty Martyrs in the Tretyakov Gallery (Vzdornov 1983, pp. 271–73, pl. XV). A certain similarity can also be observed with Serbian manuscripts of the fourteenth century.

These observations lead us to the conclusion that the icon should be dated to the Palaeologan era, probably to the late fourteenth century. The style of this work has features in common with Serbian art, which exerted a strong influence on the art of the entire Balkan region during this period. The Hermitage icon was most probably a specially commissioned work, which explains its iconographic individuality. YAP

EXHIBITION HISTORY St Petersburg, Hermitage 1991; St Petersburg, Hermitage, Menshikov Palace 1991, no. 8
BIBLIOGRAPHY Likhachev 1902, p. 14; Smirnov 1928, p. 29; St Petersburg, Hermitage, Menshikov Palace 1992, no. 8; Piatnitsky 1992, pp. 26–27

S25

Seal of Alexander, Count of Gravina, with St Catherine

South Italy, mid–12th century
Lead; diameter 2.8 cm
INSCRIPTIONS obverse: half-length depiction of St Catherine in richly adorned clothing, wearing crown. In her right hand she has a cross; her left palm is turned out towards the onlooker; on the right are the Greek letters T-E-PI-NA (*ἡ Αγία Ἐκατερίνα*, Saint Catherine)
Reverse: Latin inscription on three lines
ALEXA[N]-DERCOMES-GRAVIN[E] (Alexander, Count of Gravina)
PROVENANCE acquired in 1931 from the collection of the Russian Archaeological Institute in Constantinople
State Hermitage Museum inv. no. M–2221

The seal was that of Alexander, Count of Gravina, one of the best known diplomats from the reign of Manuel I Comnenus (1143–80). Alexander’s period of active service, dating from the mid-twelfth century, is reflected in both Western and Byzantine written sources. The Norman count, ruler of Gravina, in Puglia in South Italy, was expelled from the country for his part in a conspiracy against King Roger II and entered the service of the German emperor Konrad III Hohenstaufen (1138–52). In May 1140 he was sent to Constantinople to negotiate the marriage of Manuel, son of John II Comnenus, and the sister of the German empress. This union was not concluded, but when Manuel became emperor in 1143 Alexander of Gravina received a post at the Byzantine court, as commander of the Norman detachments. Alexander frequently took part in important diplomatic missions both in the west (in Italy) and in the east. For example, in 1177 he and a number of other diplomats concluded a treaty with the King of Jerusalem, Baldwin IV, on behalf of the Byzantine emperor.

By all appearances the seal of Alexander dates from the 1140s, when he was still in Italy. In total four seals of his are known (Barnea 1993, pp. 65–67), all of which display St Catherine on the obverse. Although her image does not figure in Byzantine seals, in Italy, and especially in Venice, Catherine became a highly regarded saint at the time of the Crusades, as numerous painted images of her also testify.

A number of details of the saint’s figure and several letters on the reverse can be reconstructed according to a similar copy in better condition presented at an auction (*Byzantine Seals* 1999, p. 26, no. 163). EVS

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Likhachev 1991, p. 298, pl. LXXXI, 11; Stepanova 1999, p. 58



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S26

Icon with St Sisoes in front of the tomb of Alexander the Great

Mediterranean (Cretan school), 16th–17th century
Wood (larch), linen, tempera; 26.7 × 19.5 × 1.7 cm
INSCRIPTIONS on the background around the sides of the saint’s nimbus O ΑΓ[ΙΟΣ] ΣΙΣΩΗΣ (St Sisoes); over the skeleton O ΜΕΓΑΣ ΑΛΕΞΑΝΔΡΟΣ (Alexander the Great); on the front of the sarcophagus ΟΡΩ[Ν] ΣΕ ΤΑΦΕ ΔΕΙΔΙΩ ΣΟΥ ΤΗΝ ΘΕΑΝ ΤΙΣ ΔΥΝΑΤΑΙ ΦΥΤΕΙΝ ΣΕ (Beholding you, grave, I fear your spectre. Who can escape you?)
PROVENANCE acquired by the Russian Museum in St Petersburg in 1919; in 1930 transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I–239

The icon refers to a series of ascetic teachings about death. St Sisoes the Great (died 429) is one of the celebrated ascetics of the Eastern Church, who led a strict life in the Egyptian desert (according to some accounts, the Sinai desert). There he found an open tomb containing a human skeleton; according to the inscriptions on the sarcophagus, it was the tomb of Alexander the Great. Seeing the pitiable remains of one who had conquered many kingdoms and before whom rulers trembled, St Sisoes began to mourn the transience of human life. Generally, this scene is accompanied by a long inscription taken from the works of John of Damascus, which begins with the words ΟΡΩΝ ΣΕ ΤΑΦΕ. It may be translated as follows: ‘I behold you, grave, and I am afraid of your spectre. My tears pour out, debt of a debtor’s soul, my mind imagines how I will meet my end, woe, alas, oh, oh death, who can escape you’ (Kondakov 1902, pp. 82–83).

The depiction of St Sisoes before Alexander’s tomb became more widespread after the Fall of Constantinople in 1453. Already by the second half of the fifteenth century it was well known in Cretan iconography, as attested, for example, by the triptych from the Andreadi collection in the

Byzantine Museum in Athens (N. Chatzidakis 1983, pp. 46–47, pl. 39). It became even more widespread in the sixteenth to seventeenth centuries. Examples include the works of Michael Damascene in the Church of St George in Venice, in the *parekklesion* of St Nicholas in the Lavra of St Athanasios on Mount Athos; a triptych in the Megist; an icon signed by Constantine Tzannes from a private collection in Athens; an icon in the Byzantine Museum in Athens (Stichel 1971, pp. 83–112, pl. 12) and a depiction on the sanctuary doors from the Gdernetto monastery on Crete (Heraklion 1993, p. 492, pl. 136). Sometimes the image of St Sisoës accompanies other scenes, for example the Burial of St Ephraim the Syrian (icons by Emmanuel Tzanfurnaries in the Goulandris collection, the Vatican Pinacoteca, an icon from Captain Spencer-Churchill's collection; Stichel 1971, pp. 93–112, pls 10–14; Yiannias 1991, pp. 269–302). St Sisoës before Alexander's tomb was a didactic image, supposed to induce monks to meditate constantly on death; therefore it appeared in monastic paintings, mostly in refectories and narthexes. Sometimes, as for example in the Karakalla Monastery on Mount Athos, it forms part of the paintings in the cemetery.

This subject was especially favoured on Mount Athos (Stichel 1971, pp. 93–112, pls 10–14; Yiannias 1991, pp. 269–302), and both here and on the mainland sixteenth- to seventeenth-century murals and icons show a marked Cretan influence. This is natural, given that notable Cretan craftsmen, for example Theophanes and his son Neophytos, were working at Mount Athos, Meteora, and other centres of Orthodoxy in Greece. (Theophanes painted the refectory and narthex of the Lavra at Stavronikita, and Neophytos in the Metropolitan Lavra in Kalambaka). The developed landscape portrayed in the present composition, which replaces the traditional stylized hillocks, should also probably be attributed to the influence of the Cretan school.

The iconography of the icon from the Hermitage is reminiscent of sixteenth-century monastic paintings: a marble sarcophagus occupies the entire foreground; behind, the saint's bowed figure is visible wringing his hands in bewilderment. Sisoës' face is painted with energetic strokes in a free manner, reminiscent of the style of fresco-painting. At the same time, the hilly landscape with trees is evidently borrowed from Italianizing works by Cretan painters. The Latin form of the letters in the saint's name and the word 'great' also point to western influence. On the Hermitage icon John of Damascus' text is not cited in full as on other icons; only the beginning and concluding words are given.

The icon was first identified in 1928 by Alexei Smirnov, who dated the work from the 'Greek fifteenth-century painting'. Evidently a misprint had crept into the text, insofar as the work was exhibited in a group of sixteenth- to seventeenth-century works. In 1991 Yuri Piatnitsky placed the



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icon among the sixteenth- to seventeenth-century artefacts of the Cretan school (Piatnitsky 1993/1, p. 110), and in the catalogue of exhibitions in Heraklion and Athens in 1993–94 narrowed the date to the sixteenth century. Indeed, a comparison with paintings of the refectory of the Lavra of St Athanasios on Mount Athos (1527–35), the Cathedral of St Nicholas in Belentos (sixteenth century), the Church of St John the Theologian in Kastoria (1552), the sixteenth-century icon in the Byzantine Museum in Athens, and the sixteenth-century sanctuary doors from Crete

(Stichel 1971, pl. 12; Heraklion 1993, pl. 136) justifies this. However, in this catalogue we would prefer once again a more flexible dating, taking into account the portable nature of the icon, Cretan masters' habitual reproduction by tracing of older models, and the western elements in the inscriptions. We have already noted that, according to one of the literary versions, St Sisoës found Alexander the Great's sarcophagus in the Egyptian desert. This event is approximately dated to AD 350. It is known that Alexander died in Asia but that his body was translated to Egypt, where it

was hidden. Regardless of its mythological qualities, there is undoubtedly a grain of truth in this subject: it was not uncommon to come across ancient sarcophagi in the Sinai Desert even in the nineteenth or twentieth centuries. YAP EXHIBITION HISTORY St Petersburg 1991, no. 294; Heraklion 1993, no. 11; Athens 1993, no. 11 BIBLIOGRAPHY Smirnov 1928, pp. 21, 29; Piatnitsky 1993/1, p. 110, no. 294; Heraklion 1993, pp. 345–47, pl. 11 (Y. Piatnitsky)

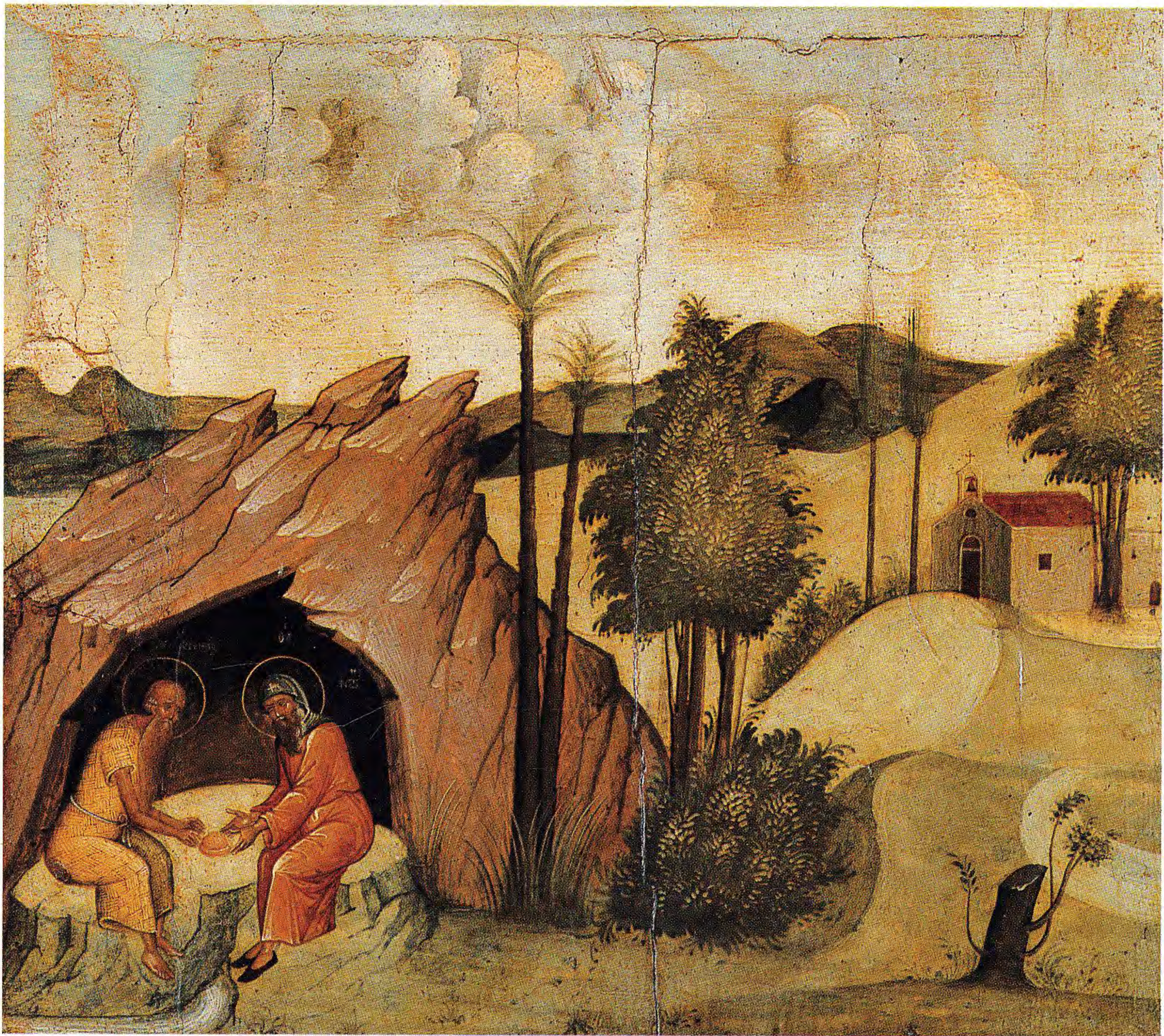
S27
Icon with St Anthony the Great
and St Paul of Thebes

Mediterranean (Cretan school), 16th century
Wood (larch), canvas, mixed media; 51.7 × 57.1 × 3.4 cm
PROVENANCE purchased by the Russian Museum in St Petersburg in 1913; in 1930 transferred to the Hermitage; formerly in collection of Nikolai Likhachev in St Petersburg
State Hermitage Museum inv. no. I-287

The icon depicts a rare scene from the lives of two Egyptian hermits, St Anthony the Great and St Paul of Thebes. They are considered to be the founders of the ascetic ideal, although some hermits did live in the wilderness before them. It was, however, in the early fourth century, with the asceticism of St Anthony and St Paul, that monasticism presented itself to the world as a powerful and sacred foundation of Christianity.

According to literary sources, St Paul fled from persecution to Thebes, where he found refuge in a cave close to a spring and a palm tree. A raven brought him food, palm leaves were his clothes, and water from the spring quenched his thirst. Another holy ascetic, St Anthony, lived in a similar oasis at the foot of the rock in another part of the desert. Having had a vision of this hermit who lived in the extremes of the desert and had achieved unprecedented perfection in pursuing the hermitic ideal, St Anthony went to meet him. The icon depicts the encounter and the conversation between the two holy elderly monks. God revealed the names of each to the other and while sitting in a cave they related to each other the story of their lives (Ruffin 1991, pp. 15–20). It is this episode that is depicted on the icon from the Hermitage. St Paul wears clothes made of palm-leaves, while St Anthony is dressed in a monk's robe. A spring, a palm tree and the scarce vegetation of an Egyptian oasis can be seen near the cave. On the right, as if in the distance, a small church is seen. The entire landscape is depicted in a manner typical of the Cretan school of icon-painting, which was heavily influenced by Italian art. The landscape is realistic, evoking the atmosphere of the oasis and the awakening of nature. The type of small church and its architecture show Italian influence. It was

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Nikolai Likhachev who in his notes on the history of Cretan icon-painting pointed out the similarities of the architecture with the engraving in a Florentine book in 1495. The introduction of little chapels with tiled roofs into the landscape was typical of the Cretan school of painting in the fifteenth century. For example, this type of chapel and a scene of monastic life were introduced into the composition of a fifteenth-century Nativity in the Byzantine Museum in Athens (Heraklion 1993, pl. 202). The subject of Sts Anthony and Paul is rare. An example is dated to the late seventeenth century and comes from the Xeropotamou Monastery on Mount Athos; it was probably painted on the Holy Mountain either by a Cretan painter or was copied from other Cretan examples (*Treasures* 1997, p. 157, no. 292).

The Hermitage icon was reproduced for the first time by Nikolai Likhachev himself in his famous Atlas, but without attribution. Later Alexei Smirnov attributed the icon to 'Italian-Greek painters of the seventeenth century'. In the catalogue of the exhibition of 1991 devoted to the collections of Nikolai Likhachev a wider date was given, ranging from the sixteenth to the seventeenth centuries, a span that in my opinion can now be narrowed down. The icon was most probably painted in the sixteenth century. The

good quality of the painting (not at all like the works of the seventeenth century), a number of iconographic details such as the chapel mentioned above, and, finally, the style of the icon and its iconography point to an earlier stage of development of the Cretan school of painting. The icon from the Hermitage stands out from the established depictions of Christian themes of the same type, and is unique. YAP EXHIBITION HISTORY St Petersburg 1991, no. 295 BIBLIOGRAPHY Likhachev 1906, part I, pl. XXII, no. 45; Smirnov 1928, p. 33; Piatnitsky 1993/1, p. 110, no. 295

The Cult of St Catherine in Russia

S28 Fragment of a fresco with the Martyrs Catherine and Barbara (?)

Russia (Pskov), Church of the Protective Veil of the Virgin,
mid-14th century

Fresco; 130 × 189 × 6.5 cm

PROVENANCE from the excavations of the Pskov
archaeological expedition headed by Vasily Beletsky
State Hermitage Museum inv. no. B-2324

The fresco was originally painted on the western
wall of the Church of the Protective Veil of the
Virgin in Dovmontov, in the city of Pskov, and
is dated to the fourteenth century. Among the holy
martyrs depicted is a young woman wearing regal
garments with a crown on her head and a cross in
her right hand. Beside her is another martyr
who iconographically resembles St Barbara or
St Paraskeve. Beletsky assumed that the former
figure was a depiction of Tsarina Alexandra, but
it is more likely to be St Catherine, who in
Byzantium and Rus' was often depicted with
Sts Marina, Barbara and Paraskeve. The absence
of inscriptions, however, makes it impossible to
be sure. Such frescos illustrate the distinct school
of medieval painting in Pskov, recognized for its
subdued colours and distinctive, individualized
images. SVT

EXHIBITION HISTORY St Petersburg, Hermitage
1991/1, no. 113

BIBLIOGRAPHY Beletsky 1980, p. 237; Beletsky 1986,
p. 123–26, pl. XLIX; Beletsky 1991, p. 52, no. 113

S29 Triptych with the Virgin of Smolensk and Saints

Russia, 17th century

Wood, tempera, brass, silver-gilt, enamel, engraving;
7.3 × 7 × 4.5 cm (closed)

INSCRIPTIONS on the frame П[РЕПОДОБНЫЙ]
НИКИТА, С[ВЯ]ТЫ[Й] НИКИТА, ВАСИЛИ;
М[У]Ч[ЕНИК] СЕРГИЙ, СЕРГИЙ, С[ВЯ]ТЫ[Й]
АЛЕКСЕ[Й], МИТР[ОПОЛИТ] НИКОЛА; КНЯЗЬ
БОРИС, ГЛЕБ, ПЯТНИЦА; ПР[Е]П[О]ДОБНЫ[Й]
ЗОСИМА, САВАТЕЙ, ВАРВАРА, СТАЯ
ЕКАТЕРИНА (the Most Reverend Nikita, St Nikita,
St Basil; St Sergios the Martyr, St Sergios, St Alexis,
Metropolitan Nicholas; Prince Boris, Prince Gleb,
Paraskeve; the Most Reverend Zosima, the Most Reverend
Savatei, St Barbara, St Catherine)



S-28



PROVENANCE transferred from the State Museum of Ethnography, Leningrad, in 1949
State Hermitage Museum inv. no. ERI-177

Triptych in a brass case decorated with filigree and enamel: in the centre, the Virgin Hodegetria of Smolensk; on the wings, saints in two registers, four of them full length and above them busts of three. The silver-gilt frame of the icons bears engraved ornament and inscriptions. ASK
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S30 Icon with St Nicholas, Deesis and Saints

Russia (northern style of painting), early 16th century
Wood (lime) panel in two parts with raised borders, canvas, gesso, tempera, gilding; 62.5 × 50.5 × 2.5 cm
INSCRIPTIONS above central part the beginning of an inscription painted in white СТЫ [НИКОЛА] (St Nicholas); inscriptions in individual panels МИХАИЛЬ, Б[ОГО]Р[ОДИ]ЦА, ИС ХС, ИВАНЪ ПРЕДОТЧА, ГАВРИЛЬ, ПЕТРО, ПАУЛЬ, АФОНАСЕИ, ИЛЪЯ, ЕКАТЕРИНА, НИКИТА, СТЕФАНЪ, ПЯТНИЦА (Michael, Virgin, J[esu]s Ch[rist], John the Baptist, Archangel Gabriel, Peter, Paul, Athanasios, Elijah, Catherine, Nikita, Stephen, Paraskeve)
PROVENANCE taken by the Hermitage expedition in 1965 from the Church of Nativity (1713), village of Tseliba, Lensky district, Archangel region
State Hermitage Museum inv. no. ERI-894

St Nicholas is depicted in the central part of the icon, surrounded by fourteen panels with the Deesis and various saints. The iconography, style, and



Provenance of the icon indicate an origin in north Russia. The painting style is predominantly linear, with little modelling in colour. The bold outlines of their haloes make the saints at the top and sides appear large and heavy in contrast with the saints in the bottom row, whose haloes are painted in three tones. It may be assumed that the difference in the treatment of the haloes has an aesthetic and semantic meaning, emphasizing the leading figures according to their relationships to the Deesis.

A number of archaic features may be observed: for example the way the figures of the Deesis lean towards towards the frontal Deity, while the rest of the figures are also frontal, and the introduction of the Prophet Elijah. This archaizing character can also be seen in the depiction of the crosses on St Nicholas's *omophorion*. Even so, such archaic features do not allow the icon to be dated earlier than the sixteenth century, as the softening of the saint's figure and the colours are characteristic of the early sixteenth century. Icons depicting various saints surrounding the main figure have a long tradition. Images of the Saviour, Virgin and St Nicholas, who was particularly venerated in Russia, commonly appear on icons. In such compositions St Nicholas is usually depicted half-length, more rarely full- or bust-length. The figures surrounding the central part differed in design. In the Hermitage icon the bust-length image of St Nicholas is surrounded by the five-figure Deesis. As if continuing the Deesis there follow representations of the Apostles, saints, Prophets and martyrs. This iconography finds a close parallel in an icon depicting St Nicholas bust-length with the Deesis and saints from the Russian Museum in St Petersburg, also in northern style and of the early sixteenth century. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1983, no. 21; St Petersburg, Hermitage 1996

BIBLIOGRAPHY Kostsova 1982, pp. 18, 43, no. 21; Kostsova 1992, pp. 380–81, no. 76

Icon with St Catherine, Scenes from her life and Pope Clement

Russia, early 17th century

Wood panel of three boards with raised borders, canvas, gesso, tempera; 95.5 × 67.5 × 3 cm

PROVENANCE acquired from the 'Antikvariat' company, State Russian Museum inv. no. DRZh-1284

The central, larger image of this icon showing a series of scenes from the life of St Catherine represents St Catherine praying for the People; beside her is St Clement. The smaller scenes show, from top left, St Catherine denouncing the Emperor Maximian for idolatry; St Catherine conversing with the Emperor; Visitation of Archangel Michael to St Catherine; Debate concerning Faith; on the

S-31

right-hand side, beside the main image, St Catherine escorting Philosophers to burning at the Stake; Flagellation of St Catherine; beneath the main image, Miraculous Appearance of Christ and Angel to St Catherine; St Catherine brought before the Emperor; St Catherine conversing with the Emperor; Miraculous Appearance of the Angel in the Dungeon; St Catherine and the Empress conversing in the Dungeon; St Catherine brought

to Trial; St Catherine escorted to her Execution; Angel saving St Catherine from being broken on the Wheel. Icons with a similar selection of scenes and in this arrangement are unknown to the present writer. There are some similarities with an icon from the Russian Museum and with that in the Tretyakov Gallery (inv. no. 24509; mid-sixteenth century, Moscow School of Painting, Antonova and Mneva 1963, vol. 2, pp. 79–80, no. 443). The



depiction of St Clement probably demonstrates that the icon came from a church or a side chapel dedicated to that saint. NVP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

S32

Icon with St Catherine

Russia, 17th century

Wood panel with raised borders, canvas, gesso;
30.7 × 27 × 3cm

PROVENANCE from Voznesensky Nunnery in the Moscow Kremlin; kept in Department of Iconography of the Society of Admirers of Spiritual Education, Moscow; between 1879 and 1918 in the Museum of the Theological Academy, St Petersburg; from 1919 in the Museum of the Archaeological Institute, St Petersburg; transferred to the Russian Museum in 1922

State Russian Museum inv. no. DRZh-910

The icon shows the saint praying before Christ and holding an open scroll, the text of which reproduces a prayer to Christ ВЛАДЫКО МНОГОМИЛОСТИВЕ ГДИ ІСУСЕ Х[РИСТ]Е С[ЫН]Е И Б[О]ЖЕ МО[Й]... (O most merciful Lord Jesus Christ the Son and God the Father...).

From its iconography and appearance the icon might have come from a hermit or anchorite’s cell or from an upper tier of an iconostasis (placed above the most venerated icons). Such images often repeated the iconography of icons renowned for their miraculous powers. St Catherine, of regal birth herself, was the protector of princes and princesses. According to a text entitled *The Story of the Illness and Death of Basil III*, it was her relics and icon that Prince Basil III kissed before his death. The Voznesensky Nunnery in the Kremlin (the monastery of the royal court) was founded in 1387 by Grand Princess Eudokia, wife of Grand Prince Dmitry Donskoy. It is therefore no coincidence that the icon of St Catherine was kept there. NVP

EXHIBITION HISTORY Milan 1988, no. 25;
St Petersburg 1998

BIBLIOGRAPHY Milan 1988, no. 25

S33

Icon with St Catherine praying for the People

Russia, 17th century

Wood panel with raised borders, gesso, tempera;
30.3 × 25 × 1.8 cm

PROVENANCE purchased from collection of Nikolai P. Likhachev in 1913

State Russian Museum inv. no. DRZh-913



The icon represents a variant of the iconography of St Catherine, St Catherine praying for the People, which was common in sixteenth-century Old Russian painting (Antonova and Mneva 1963, vol. II, p. 23, no. 361, p. 62, no. 411, pp. 79–80, no. 443), but, unusually, combines with this the scene of the Beheading of St Catherine. The formation of such iconography was influenced by the medieval belief in the special role of the saint as a protector and defender of the people in the face of God, beliefs that were reflected in the text of the foreword to the Commemorative List of the Dead. NVP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

S34 Icon with St Catherine and St Januarius

Russia (St Petersburg), late 18th century

Canvas, oil; 147 × 75 cm

INSCRIPTIONS left, on the background СТАЯ ВЕ. МЧНЦ ЕКАТЕРИНА (Great Holy Martyr Catherine); right СТЫИ СЩЕННОМУЧЕ ІАННУАРІЙ (Great Holy Martyr Januarius); bottom left is a signature АНДР. ЖДАНОВ (Andrei Zhdanov)

PROVENANCE acquired in 1956 from the State Museum Fund; formerly in the Catholic Church of St Catherine on the island of Vasilyevsky in St Petersburg
State Hermitage Museum inv. no. ERZh-2448

Andrei O. Zhdanov (1775–1811) was the first Don Cossack to graduate from the Imperial Academy of Arts in 1794 with a gold medal. He produced many paintings and portraits, and probably also icons. Most of his works have yet to be identified. He was under the patronage of Ivan I. Betsky, a president of the Imperial Academy of Arts, who was close to the Empress Catherine II. This icon may have been painted during the lifetime of Catherine II (1729–1796). St Januarius is associated with her birth-date (21 April) and the date of her adoption of the Orthodox religion (27 June 1744) before her betrothal to the heir to the Russian throne, Prince Peter Fedorovich, later emperor Peter III (1728–1762). IGK

EXHIBITION HISTORY St Petersburg, Hermitage 1993, no. 7

BIBLIOGRAPHY unpublished



S-35

S35 Icon with St Catherine

Russia (St Petersburg), Winter Palace, 1762

Wood, oil; 87 × 86.5 × 3.5 cm

INSCRIPTIONS left on the background СТАЯ ВЕ. МЧНЦ ЕКАТЕРИНА (Great Holy Martyr Catherine)

PROVENANCE from the iconostasis of the Cathedral of the Winter Palace, St Petersburg
Stage Hermitage Museum inv. no. ERZh-2466

The painting was identified by Tamara Fomiciova as a work by Francesco Fontebasso for the iconostasis of the Cathedral of the Winter Palace, where it was placed on the left of the second row (Fomiciova 1971, p. 25, fig. 282). She referred to a list of all the paintings from the iconostasis of the Cathedral of the Winter Palace, including, as a result of her archival research, a contract signed with Fontebasso at the end of February 1762 for the urgent completion of work on the iconostasis (Lulina 1974, p. 68). This states: 'By a cont-

ract dated February 28 of this year I promised to arrange for master painters Yakov Belsky and Vishnyakov, chosen by the office of the Building Department, to paint newly on canvas, employing the best techniques of the art of painting, six small holy icons and seven icons, namely four main icons for the lower row, icon for the central panels, Last Supper and also one of The Resurrection of Christ, in the church of the stone Winter Palace, and to finish this work by the March 29 next...'

It would appear from this that the image of St Catherine had only been 'corrected' by Fontebasso and so the painting cannot be considered his work alone. However, the icon was attributed again wholly to Fontebasso by Fomiciova (Fomiciova 1992, p. 163, no. 118), supposing that the artist might have 'repainted' the face and figure of the saint completely. Such a view has to be rejected, however, as the paint layer is too thin and the facture integral.

The difference between the portrayal of St Catherine and that of other saints in three circular icons where they are shown in pairs has

been pointed out. The icon of Sts Januarius and Sebastian have been attributed to Ivan Belsky (Lulina 1974, p. 69), whereas the image of St Catherine is regarded as the work of either Alexei or Effim Belsky, who assisted their elder brother Ivan. It is an arguable suggestion that Alexei Belsky may have painted the icon of St Catherine. IGK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Fomiciova 1971, p. 25, fig. 282;
Lulina 1974, pp. 66–72; Fomicheva 1992, p. 163, no. 118

S36
Triptych with The Nativity and Saints

Russia, 1788
Wood, tempera, brass frame; 10.5 × 10 × 1.3 cm
INSCRIPTIONS the wings were painted in August 1788; on the back is a barely visible ink inscription 1801 ГОДА ИЮНЯ 11ГО РОДИЛСЯ СЫН ПЕТР. 1804ГО ГОДА МАЙЯ 2ГО РОДИЛСЯ СЫН АЛЕКСАНДР. 1806ГО ... ГЕНВАРЯ 23ГО РОДИЛАСЬ ДОЧЬ ... 1 МАРТА 18... РОДИЛАСЬ ДОЧЬ ЕЛИЗАВЕТА (On 2 June 1801 son Peter was born. On 2 May 1804 son Alexander was born. On 23 January 1806 daughter . . . On 1 March 18 ... daughter Elizabeth was born)
PROVENANCE acquired in 1959 from the State Museum of Ethnography; formerly in collection of Fyodor M. Plushkin, Pskov
State Hermitage Museum inv. no. ERZh-2545

In the centre of the triptych is the Nativity. On the left wing is a depiction of Princess Olga with a cross and St Catherine holding a palm branch. On the right wing are shown St Nicholas, Christ offering a Gospel book and the Virgin holding out an *omophorion*. The brass frame is crowned with a small cross and has ornamented corners. AGP
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S37
Icon with St Catherine

Russia (Moscow ?), 1721
Wood, canvas, gesso, tempera; 40.8 × 31 × 2.5 cm
INSCRIPTIONS ПИСАНЪ СЕЙ ѠБРАЗЪ МЦЪ ѠКТОБРИИ 1721 ГОДУ 11 ЧИСЛ... (This icon was painted on 11 October 1721 ...)
PROVENANCE archives of the Theological Academy in the Alexander Nevsky Lavra, St Petersburg
State Hermitage Museum inv. no. DRZh-1368

For the *Lomonosov and Elizabethan Times* exhibition of 1912 the icon was dated to the mid-eighteenth century (Benoît 1912, p. 12). Two factors led to this dating: the icon's condition, which made it impossible to read the barely visible, though well-preserved, inscription on the dark background, which included the date 1721, and the fact that



little was known about Russian painting of the late seventeenth and early eighteenth centuries. The inscription was made more legible by D. Maltseva during a second restoration of the icon in 1992. As the style of the icon appeared so ‘Western’ and ‘Baroque’, it was dated to the period known as the Elizabethan Baroque. The painting reflects the gradual appearance in Russia of Western European printed imagery, which introduced the style of new European art to Russia. The most widely distributed examples included the Bibles of Borkht and Piscator and the Gospel of Natalis. All had a great influence on the development of the iconography of Russian icon-painting, miniatures and prints. Although this icon dates from the third decade of the eighteenth century, it is connected to the earlier stage of Western European influence on Russian icon-painting. The resemblance between some of the pages of the Piscator Bible of 1674 and the imagery of this icon of St Catherine confirms that influence, although the Bible does not contain the images of any saints. The figure of St Catherine herself in ceremonial regal dress with her hair flowing over her shoulders and with her wedding crown can be paralleled with engravings on pages 146–50 (Russian Museum DR/Gr–78): there is a strong similarity to the personified image of the Church in the Bible, which derives ultimately from a late sixteenth-century image of the Bride of Christ by Martin de Vos. Other aspects of imagery from this Bible are reproduced in the icon with almost no alterations, as, for example, the curtain above St Catherine’s bed, which resembles the tent on page 181.

The scene represented is the Mystical Marriage of St Catherine: the infant, seated on the Virgin’s lap, leans towards Catherine and holds out a ring that can also be seen on the finger of the saint’s raised hand. Thus St Catherine, having been mystically betrothed to Christ, becomes the embodiment of the Bride of the Church. The controversial period of reforms conducted by Peter the Great reveals itself in a tiny detail: on the book covers, in tiny gold letters, are written the words ‘Rhetoric’ and ‘Arithmetic’.

Two other icons that came from the archives of the Alexander Nevsky Lavra are similar to this icon of St Catherine in their technique, format, support and ornament. These icons show the Apostle Andrew (inv. no. DRZh B–1369) and the Pentecost (inv. no. DRZh B–1452). All three icons are clearly part of one set and were painted at the same time as parts of the same commission. Slight differences suggest that the icons were not the work of one hand, but they may well have been produced in one studio. IVS

EXHIBITION HISTORY St Petersburg 1912, Dept. DVI, no. 40

BIBLIOGRAPHY Benoît 1912, p. 12



S-38

S38 Medallion with St Catherine

Russia (St Petersburg), early 18th century

Ivory, relief, turned on a lathe; 19.8 × 19.8 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography, Leningrad; formerly in the Gallery of Peter I in the Winter Palace, St Petersburg
State Hermitage Museum inv. no. ERK–595

A circular medallion with the image of St Catherine half-length and facing right in wind-blown robes and necklace. She holds a wheel in one hand and in the other a palm branch. The inscription, which surrounds the saint’s head, reads: S CATHARINA. VYM

EXHIBITION HISTORY St Petersburg, Hermitage 1993, no. 170

BIBLIOGRAPHY Ukhanova 1993, no. 170

S39 Plaques with St Catherine

a) Plaque

Russia (St Petersburg), 18th century

Ivory, relief carving; 11.5 × 10 cm

INSCRIPTIONS C. БЕКОМУЧЕНИЦА ЕКАТЕРИНА (Holy Great Martyr Catherine)

PROVENANCE transferred in 1941 from the State Museum of Ethnography in Leningrad
State Hermitage Museum inv. no. ERK–104

The ivory relief shows St Catherine full length; she turns towards the Virgin and Child, who are shown hovering in the clouds. The figures are surrounded by Rococo ornament typical of the mid-eighteenth century.

EXHIBITION HISTORY St Petersburg, Hermitage 1933, no. 194

BIBLIOGRAPHY Ukhanova 1993, p. 144

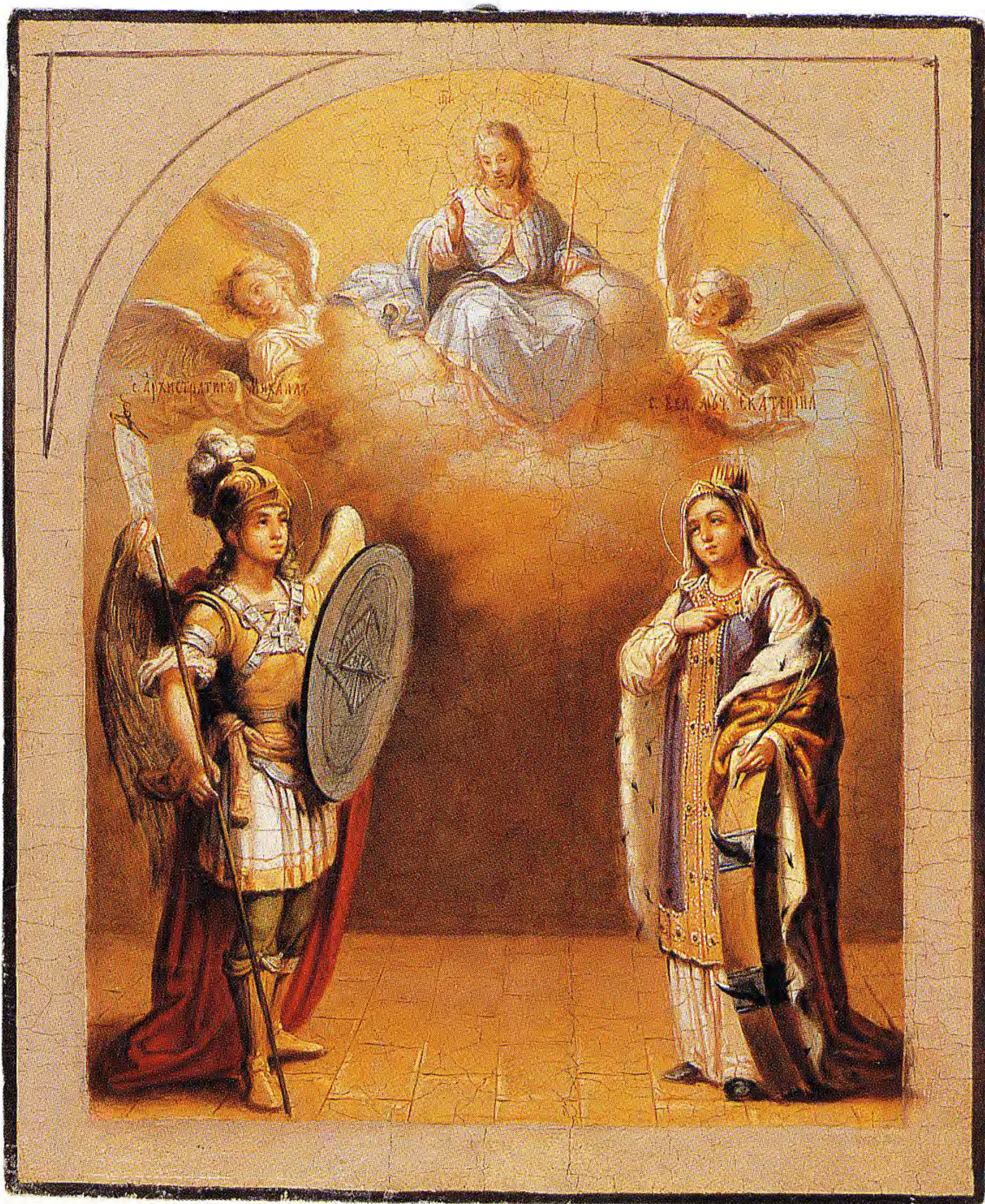
b) Plaque

Russia, 18th century

Walrus bone, carving, engraving; 3.7 × 3 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography in Leningrad
State Hermitage Museum inv. no. ERK–91

The plaque is a miniature bracket for a book cover or a cross. The unknown saint (probably, St Catherine) is shown half-length on the plaque



with her hands resting on her knees. A palm branch and the hilt of her sword are beside her. In the background is a tower. INU

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S40 Icon with the Archangel Michael and St Catherine

Russia (St Petersburg), late 18th – early 19th century
Wood, oils; 34 × 28 × 2.2 cm
PROVENANCE purchased by the Hermitage in 1959
from L.A. Bibke
State Hermitage Museum inv. no. ERZh–2568

This icon was painted by an academically trained professional. The Archangel Michael (in Hebrew, ‘who is like God’) is the supreme leader of the heavenly host. He is depicted as a warrior, wearing a helmet and carrying a shield and a banner in his hands. He was frequently portrayed in Russia on military banners. St Michael’s Day is celebrated twice a year, on 19 (6) September and on 21 (8) November, in Russia. The martyrdom of St Catherine (in Greek ‘the pure’) is celebrated in Russia on 7 December (24 November). The icon

portrays her standing on the right in rich robes and an ermine cloak, with a crown on her head, with a palm branch in her left hand. The wheel beside her is a reference to her martyrdom. Probably this icon was a special commission for use with a domestic altar. AGP

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S41 Icon with The Mystic Marriage of St Catherine, Apostles Peter and Paul and other saints

Russia, late 18th – early 19th century
Canvas, paper, wood, silk ribbon, foil, glass, spun metallic thread, gold thread, sequins, appliquéd embroidery, faceting, stamping, oils, wood; 39.5 × 34 × 2.5 cm
PROVENANCE acquired from GOKHRAN by Russian Museum, subsequently held in the State Museum of Ethnography; transferred in 1941 to the Hermitage
State Hermitage Museum inv. no. ERT–12997

The icon is in three sections, set in a frame with ornamental motifs in the form of branches of flowers and vases in Baroque shapes with eight

oval embroidered nests containing faceted glass. The upper left-hand section represents the Mystic Marriage of St Catherine. The saint is presented – against the background of clouds – in rich apparel with a crown on her head kneeling before the Virgin, who is seated with the Child on her knees. Jesus Christ is handing a ring to Catherine. Above there are angels in clouds. Above the figures are inscriptions ‘The Mother of God’, ‘Jesus Christ’. The upper right-hand section contains full-length figures of the Apostles Peter and Paul and, between them, a church; above them, in the clouds, is the figure of Christ and the inscriptions: ‘Jesus Christ’, ‘The Holy Apostle Peter’, ‘The Holy Apostle Paul’. The lower half of the icon contains three full-length frontal figures of saints, with the inscriptions: ‘St Mary Magdalene’, ‘St Alexander Nevsky’, and ‘St Elizabeth’. The background and frame are embroidered and attached with metallic thread with various ornaments in satin-stitch. The figures and architecture are appliquéd with small fastenings on the canvas and sized paper; the outlines and folds are executed in gold thread and spangles; individual details are executed in coloured foil. This was an icon for personal devotion. EYM
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



S-42a

public. These were created by craftsmen working at home. These simple images, with their affinity to popular wood-prints, were made quickly according to patterns. Such mass-production led to the gradual extinction of the individual 'Rostov' style. It should, however, be noted that certain saints encountered extremely infrequently in icons and frescos are found on these enamels. GAP EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

b) Icon in a silver revetment

Icon: early 19th century; revetment: Moscow, 1805

Wood, tempera, silver, chasing; 6 × 5 cm

INSCRIPTIONS on the reverse 1805-ГО ГОДА МАИЯ 17 ДНЯ ОТ МАМИНЬКИ БЛАГОСЛОВЕНИЕ Г. МИХАЙЛЕ АЛЕКСАНДРОВИЧУ (To Mikhail Aleksandrovich from his Mother with her blessing, 17 May 1805)

PROVENANCE acquired in 1941 from the State Museum of Ethnography in Leningrad; formerly held in the State Museum Fund

State Hermitage Museum inv. no. ERO-8294

This icon is a personal ornament, a gift to the owner from his mother. She may have been named Catherine and intended the icon as a memento of herself to her son; alternatively, St Catherine may have been chosen because of her status as patron of scholarship, if the owner (probably a grammar-school boy or student) was to accept her as his guardian. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY St Petersburg 1990, no. 94

This small icon on enamel, and many others like it, was made in Rostov. Enamel workshops existed there from the 1760s, when masters employed by monasteries and the Metropolitan's residence were carrying out commissions for enamel miniatures intended for church utensils and Gospel bindings.

The Rostov enamels of the eighteenth to mid-nineteenth centuries have a distinctive style, range of colours, design and presentation. Their bright palette was achieved using organic, generally local, dyes, which make them elegant and decorative. The Rostov enamellers were superb artists, but seldom signed their work. As well as for miniatures of church utensils, the city became famous in the second half of the nineteenth and early twentieth centuries for the manufacture of inexpensive small icons and images for the wider urban and rural

S42

Small icons of St Catherine

a) Enamel

Russia (Rostov), 2nd half 18th century

Enamel, copper, glass, foil, velvet; picture 4 × 3.2 cm;

frame 6 × 5.2 cm

PROVENANCE acquired in 1941 from the State Museum of Ethnography in Leningrad

State Hermitage Museum inv. no. ERE-180

In the tenth century, according to Byzantine sources, the relics of St Catherine were translated to the monastery at Mount Sinai, where the Order of the Knights of St Catherine was established to protect the many Christian pilgrims arriving in Sinai (*Zhitiya svyatykh*, November, pp. 307–12).



S43

Icon with St Catherine and Twelve Scenes of her Life (*The Life and Suffering of the Great and Holy Martyr Catherine*)

Russia, 1st half 19th century

Wood, tempera, ornament incised on gold in margins;

53.5 × 47 × 3.2 cm

PROVENANCE unknown

State Russian Museum inv. no. DRZh B-96

The centre picture combines two scenes:

St Catherine before the New Testament Trinity, and Angels translating the Relics of St Catherine to Mount Sinai. The scenes from her life are as follows:

1) An Elder gives Catherine a Picture of the Mother of God and Christ Child; 2) The Betrothal of Catherine; 3) The Baptism of St Catherine; 4) St Catherine comes to the Pagan Temple and denounces the Emperor Maxentius; 5) The Beating of Catherine with Ox Sinews; 6) The Burning of the Fifty Philosophers; 7) St Catherine is brought to be tortured; 8) Christ appears to St Catherine in a Vision; 9) The Angel destroys four Wheels and mortifies the Unbelievers; 10) The Torment of the Empress Augusta; 11) The Killing of the Governor Porphyron and Two Hundred Warriors with Him; 12) The Decapitations of Sts Catherine and Augusta with a Sword.

The provenance of the icon is unknown. The closest parallel is an icon of St Charalambos with his life in twelve scenes, which was acquired by the Russian Museum in 1898 as part of the collection of the Museum of the Academy of Arts, which in turn acquired it from the collection of Mikhail P. Pogodin (inv. no. DRZh B-289). The two icons are extraordinarily close, both stylistically and in the materials used, and they have the same dimensions. There was evidently an icon-painting workshop in the late eighteenth and first half of the nineteenth century which specialized in making hagiographical icons of this type. IVS

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

S44

Mother-of-pearl crucifixes with St Catherine

a) Altar cross

Palestine (Jerusalem), mid-18th century

Wood, mother-of-pearl, carnelian, carving, engraving;

45.5 × 18 × 4.5 cm

PROVENANCE purchased by the Hermitage in 1991

State Hermitage Museum inv. no. ERRZ-6329

Cross with Crucifixion and attendant figures, the Lord God Sabaoth, and the Holy Ghost. The base







of the cross depicts St Catherine. The cross displays the life of Christ from Nativity to Resurrection. The dating of the cross is established by comparison with similar articles held in Belgrade in the Museum of the Serbian Orthodox Church (Khan 1959, p. 66).

b) Lectern cross

Palestine, 18th–early 19th century

Mother-of-pearl, wood, engraving; 25.5 × 11.5 cm

PROVENANCE acquired in 1941 from the State Museum of Ethnography in Leningrad

State Hermitage Museum inv. no. ERRk–662

This is a two-sided cross intended for celebrations of the liturgy, decorated with representations of the Crucifixion and attendant figures; the top shows God the Father and the Holy Ghost. At the base of the cross is the figure of St Catherine, with an engraving of angels above her head. The main crossbar carries the abbreviation INRI (Jesus of Nazareth King of Judea). There are similar crosses in the collections of the Hermitage, the Russian Museum, the Rybinsk Art Museum and the Nizhny Novgorod Museum and Estate. INU

EXHIBITION HISTORY St Petersburg, Hermitage, Menshikov Palace 1998, nos 98, 113

BIBLIOGRAPHY Ukhanova 1993, p. 155; Ukhanova 1996, pp. 154–61; Ukhanova 1998, pp. 61, 62, 68, 90

S45

Easter eggs with St Catherine

a) Porcelain egg

Russia (St Petersburg), Imperial Porcelain Works, 1860–70

Porcelain, under-glaze cobalt, polychrome painting over the glaze, two-tone gilding, crimson silk ribbon;

10.6 × 8.2 cm

PROVENANCE after 1917 in Museum of Everyday Life in the Political Education Centre of the Leningrad Public Education Department, then transferred to the State Museum of Ethnography; acquired by the Hermitage in 1941

State Hermitage Museum inv. no. ERF–5540

St Catherine is depicted with the wheel of her torment and a palm branch – symbol of the martyr's spiritual victory. The reverse also displays palm branches and a laurel wreath and ivy shoots – symbols of life after death.

EXHIBITION HISTORY Copenhagen 1994, no. 54;

Salzburg 1995, no. 54; Geneva 1996, no. 59; Berlin 1997

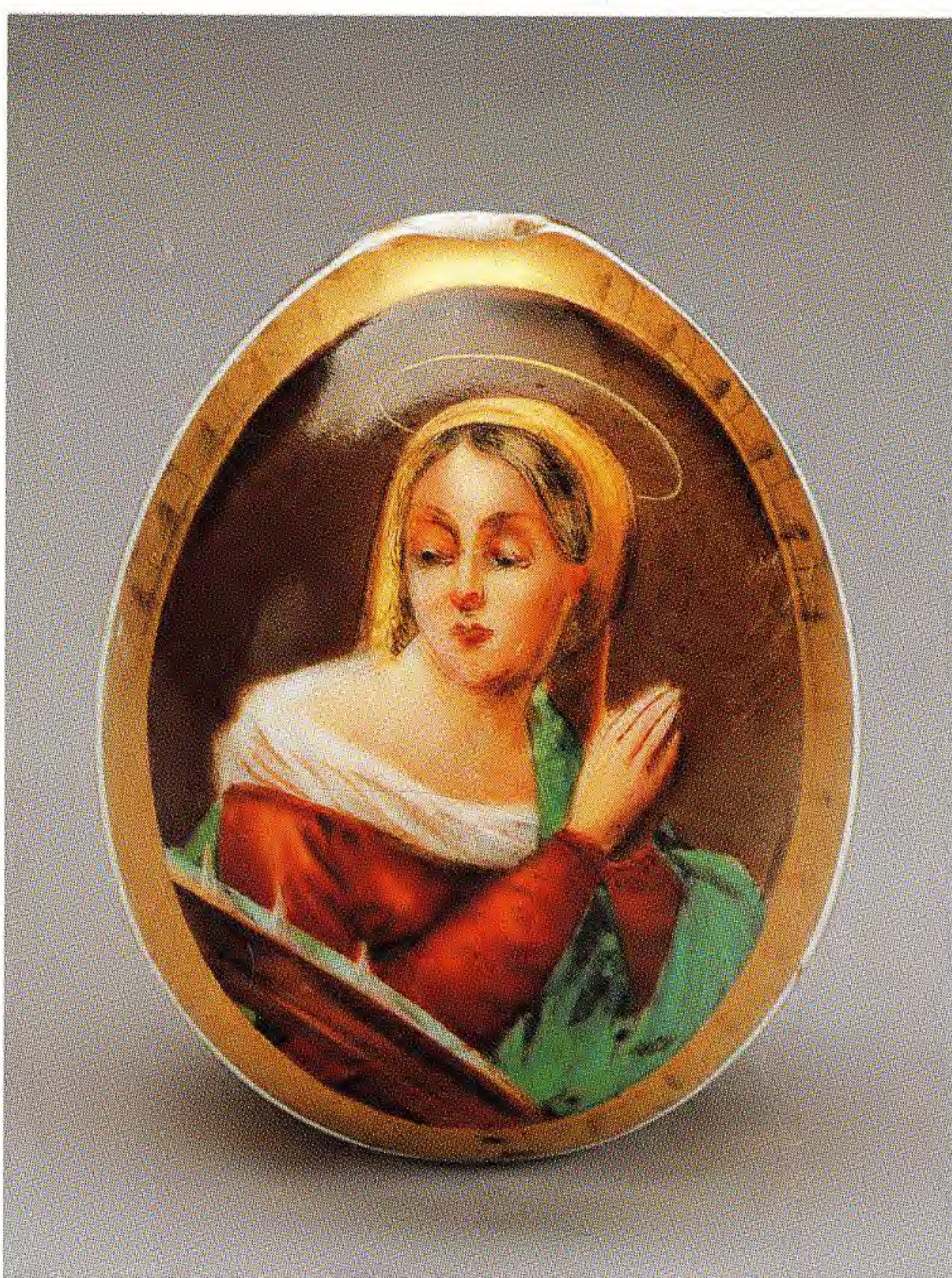
BIBLIOGRAPHY Kudriavtseva 1994, no. 54;

Kudriavtseva 1995, no. 54; Kudriavtseva 1996, no. 59;

Kudriavtseva 1997



S-45a



S-45b

b) Porcelain egg

Russia (St Petersburg), F.S. Batenin porcelain factory, late 1820s – 1838

Porcelain, polychrome painting over glaze, gilding; 6.8 × 5.6 cm

INSCRIPTIONS on obverse Христосъ Воскресе (Christ has risen)

PROVENANCE purchased by the Hermitage in 1998 from the Yusupov Gallery, St Petersburg

State Hermitage Museum inv. no. ERF 9387

The Batenin factory, founded in St Petersburg in 1811 by Fyodor Devyatov, was acquired by Filipp Sergeyevich Batenin in 1814. The factory made vases, dinner services, a wide variety of everyday objects and Easter eggs, and specialized in painting flowers, landscapes, portraits and genre compositions. Batenin porcelain with views of St Petersburg and its suburbs were particularly popular. Certain items produced at the Batenin factory were distinctive for the high quality of their miniature paintings. The first exhibition of Batenin products was held in St Petersburg in 1829 and the factory was awarded a large gold medal 'for good cheap porcelain' (Rybakova 1976, p. 69). In 1830 the factory passed to Batenin's heirs. The Batenin factory products were sold to the middle classes, since the Imperial Porcelain Factory worked chiefly for the court and its goods were very expensive. The Batenin factory closed at the end of 1838 following a fire.

Batenin Easter eggs are very rare in museum collections. Their attribution is complicated by the absence of markings and accurately identified comparisons. The attribution of this egg to the Batenin factory is based on its use of the pigments found here, particularly the green and red in St Catherine's drapery, and also on the quality of gilding and the style of the painting. The Batenin artists relied both on their experience and on the artistic traditions of the imperial porcelain factory, which frequently offered models in subject matter and decoration. A private collection in San Francisco contains an Imperial Porcelain Factory Easter egg with a similar image of St Catherine. The miniature on the Hermitage egg is painted with greater care and expertise, and is more accurate in its depiction of the particular features of the original which the painter was copying. The model for the picture was evidently an engraving after an original painting of a sixteenth-century Italian school. TVK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

c) Papier-mâché egg

Russia (N. Lukutin factory), end 19th century

Papier-mâché, oils, varnish, gilding; 9.5 × 6.5 cm

INSCRIPTIONS internal Отъ старообрядцевъ общины Рогожскаго кладбища в Москве (From the Old Believers in the Community of the Rogozhsky Cemetery in Moscow)

PROVENANCE acquired in 1941 from the State Museum of Ethnography in Leningrad

State Hermitage Museum inv. no. ERRz–131a, b

Papier-mâché Easter eggs were popular in the second half of the nineteenth century. They were made by masters working in the Lukutin and the Vishnyakov factories near Moscow. Some of the miniaturists specialized in religious themes, and it is well known that professional icon-painters also painted Easter eggs. One such was Osip Chirikov, who moved from Mstera to Moscow and had his own icon-painting studio there at the end of the nineteenth century.

One side of the Easter egg shows the Anastasis, with a wonderful set of steps in the landscape, inscriptions and the most subtle detailing of figures and their drapery. The other side shows St Catherine, full length, with a cross in one hand and an open scroll in the other. The ornamental framing with delicately worked coloured varnishes and gilding is a significant addition. INU EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

S46

Слово Божие в день торжественный святых великомученицы Екатерины, преславного тезоименитства всепресветлейших великих государыни ея императорского величества Екатерины Алексиевны самодержицы Всероссийския проповеданное преосвященным Варлаамом епископом Коломенским и Каширским, в Санктпетербурге в Соборной церкви Исаакия Долматского лета 1726, ноемвриа 25 дня (The Divine Sermon on the Solemn Day of the Holy Martyr St Catherine on the Name-day of the Most Luminous Great Monarch Her Imperial Highness Ekaterina Alekseyevna the Sole Ruler of All Russia, preached by the Very Reverend Barlaam Bishop of Kolomna and Kashirsa in the Cathedral Church of Isaac of Dalmatia on 25 November 1726)

Russia (St Petersburg), 1726

Paper, engraving; 19 × 15 × 0.3 cm

INSCRIPTIONS verso of cover bears an ex-libris ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ РУССКАЯ БИБЛИОТЕКА Шк[аф] 93. Пол[ка] 2. № 101

(The Imperial Russian Library at the Hermitage, case 93, shelf 2, item 101)

PROVENANCE Imperial Russian Library, the Hermitage, St Petersburg

State Hermitage Museum Library inv. no. 111256

S 45c



The Sermon was preached by Bishop Barlaam on St Catherine's Day, which was also the name-day of Empress Catherine I (reigned 28 January 1725–6 May 1727). When baptized into the Orthodox faith she was given the name of Catherine and the saint thereby became her patron saint. For the career of Bishop Barlaam see Stroev 1877, cols 9, 15, 311, 381, 657, 1032. He preached this sermon in the Cathedral of St Isaac of Dalmatia on the Admiralty Meadow in St Petersburg; this was the second church to be built on the site, consecrated in 1722. The earlier Church of St Isaac had stood there from 1707, and here the public marriage of Peter I and Catherine took place in 1712 (Shultz 1994, pp. 48–49).

Analysis of marks on ex-libris of the imperial libraries at the Hermitage shows that case 93 collected together editions of the sermons of the Church Fathers and odes composed for various events in the lives of the Russian emperors. Empress Catherine II founded the library with the aim of enhancing the leisure and improving the morals of those in service in the Winter Palace. VVV

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Bykova 1971, no. 62

S47

The Mineya for Liturgical Use in November

Russia (Moscow), Synodal Printing House, 1750

Paper, binding, leather on boards, one folio with engraving, engraved chapter headings; 33 × 21 × 8 cm

INSCRIPTIONS 18th-century inscription in ink on each of four first folios in the first group

ЕЯ ИМПЕРАТОРСКАГО ВЕЛИЧЕСТВА

ПРИДВОРНОЙ ЦЕРКВИ (The Church at the

Court of Her Imperial Highness); a label testifying

that the book belonged to the Court Cathedral is

affixed to the back cover of the 19th-century binding;

inscription in pencil: П.С. Новиков 1-й 17. VII. 1887

(P.S. Novikov 1st 17.VII.1887) on an engraved folio

before the title folio; signature Александр (Alexander)

in ink, possibly that of the binder, on the verso of folio 16

of the second group

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum Library inv. no. 246629

The Mineya is the liturgical book of the Orthodox Church. It was published in twelve volumes, one for each month of the year, though these were viewed as a single book. It contains prayers and hymns in honour of each saint or each special feast, for each day of the month. The chapter for 24 November contains a section devoted to St Catherine the Martyr. The owner's inscription and its dating suggest that the book arrived directly at the Cathedral of the Winter Palace and stayed there until its closure.

The church in the Winter Palace was consecrated on 6 April 1762 in the name of the Resurrection of the Lord. On 12 July 1763 it was re-dedicated to the Mandylin when an ancient image of Christ the Saviour was installed in the cathedral at the behest of Catherine II. The cathedral was seriously damaged in the 1837 fire at the Winter Palace, but some of the effects and books were saved. After repairs it was reconsecrated on 25 March 1839 (Shultz 1994, pp. 76–78).

The books which were indispensable to the performance of the Orthodox liturgy were stored in the vestry in a collection that can only loosely be described as a library. Work has recently been done in the State Hermitage Library holdings to ascertain which books belonged to the Winter Palace Cathedral. At present these number approximately twenty. This collection had no accession mark, so the main means of identifying the books are the owners' inscriptions, as well as notes that the book had been recorded in an audit. In the copy exhibited is a label showing that the book was audited in the late nineteenth to early twentieth century (Vinogradov 1999, pp. 60–62).

The Mineya is bound in brown hide with gold tooling. The top and bottom covers of the

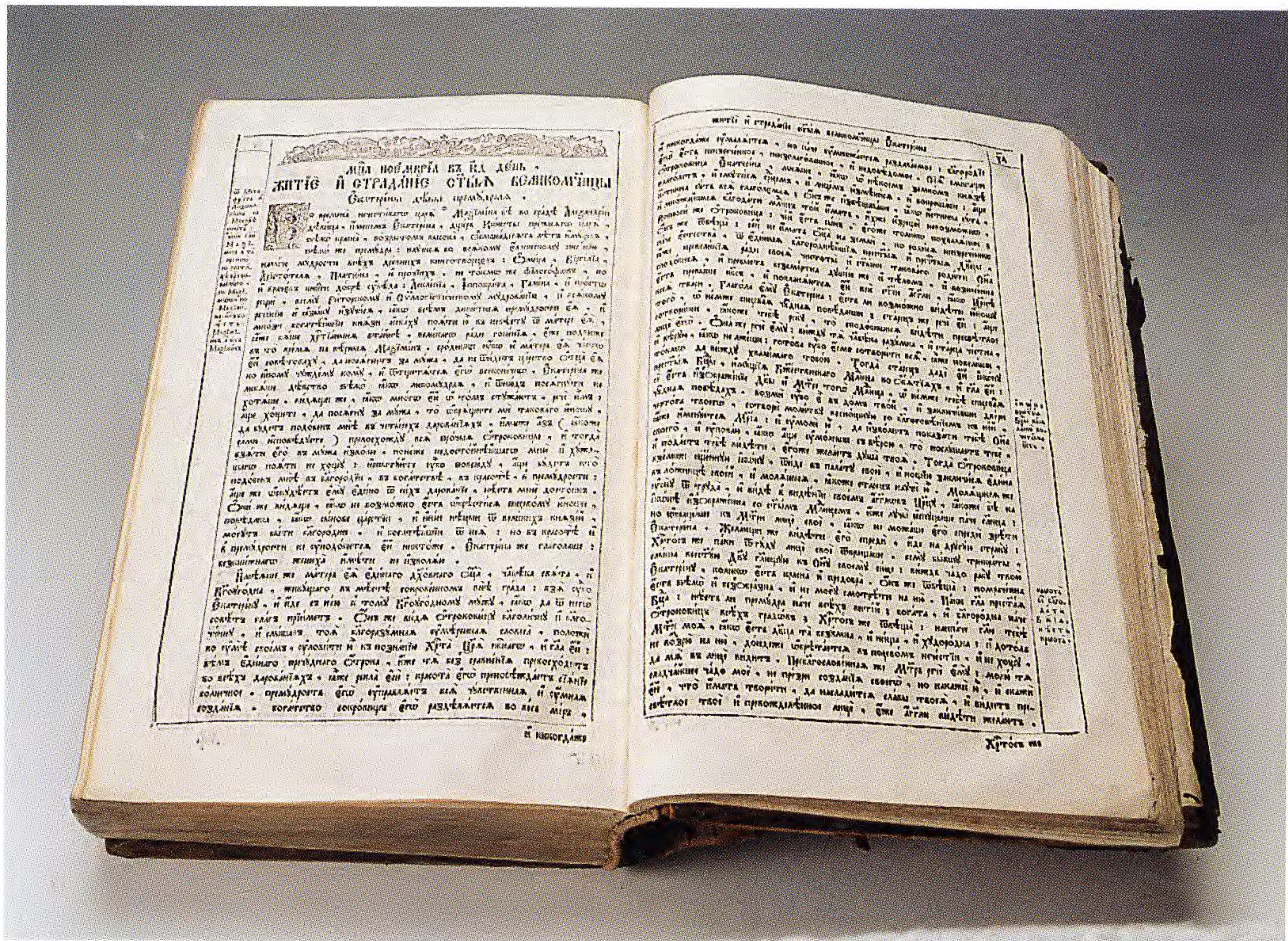
binding display foliage ornament. The edge of the paper block is painted. VVV
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Afanasyeva 1986, no. 329;
Vinogradov 1999, pp. 60–62

S48
Dmitry Rostovsky, *Жития святых*.
Сентябрь–ноябрь (Lives of the Saints
for September to November)

Russia (Moscow), 1767
Paper, binding, leather on boards, engraved head-tail and
and designs; 39.5 x 24 x 9 cm
SCRIPTIONS inside the front cover СИИ КНИГИ
КНЯЗЬ МИХАИЛА МИХАЙЛОВИЧА
ЩЕРБАТОВА ИЗЪ БИБЛИОТЕКИ (These books
are from the library of Prince Mikhail Mikhailovich
Shcherbatov); in ink of the second half of the 18th century
ПЕ[реплет] НИКОЛАЯ ИВАНОВА (Binding by
Nikolai Ivanov); three ex-libris ИМПЕРАТОРСКАЯ
ЭРМИТАЖНАЯ ИНОСТРАННАЯ БИБЛИОТЕКА
Шкапъ 2 полка 8 № 279. Автор Отто Липпе. 1839 г.
Imperial foreign library at the Hermitage case 2 shelf 8
no. 279, written by Otto Lippe, 1839), ИМПЕРАТОР-
СКАЯ ЭРМИТАЖНАЯ РУССКАЯ БИБЛИОТЕКА
Шкап. 1 пол[ка]: № 317 томъ 1 стран[иц] 347 (Imperial
Russian library at the Hermitage case 1 shelf 317 volume 1
347 pages); ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ
БИБЛИОТЕКА Шкапъ 38 пол[ка] 1 № 11 (Imperial
library at the Hermitage case 38 shelf 1 item 11).
PROVENANCE Imperial Russian Library, the Hermitage
State Hermitage Museum Library inv. no. 246633

The *Lives of Saints* by Dmitry Rostovsky belongs
to the Chet'i Minei genre, books for private reading
by Orthodox Christians, which contain the lives
of the saints for each day of the year. The chapter
for each day is liable to contain one or a number
of saints' lives. The present book contains, from
f. 402v to f. 409v inclusive, an entry on the 'Life
and Sufferings of the Martyr Catherine the Maiden
of Great Wisdom', which prefaces the readings
for 24 November, which in turn are followed by
a number of other hagiographical works. The *Lives*
of the Saints gave readers an overview of many
centuries of Christian feats of endurance.

The work was written by Dmitry, Metropolitan
of Rostov and Yaroslavl', whose secular name was
Daniil Savvich Tuptalo (1651–1709). He began
the collection of *Lives* in 1684 and continued the
work for twenty years. He was canonized in 1757.
His book became a favourite and authoritative
source for private reading by Orthodox Christians,
and was republished several times. The present
folio example is from the fourth edition of Dmitry
Rostovsky's work. It contains approximately





S49

Medal commemorating the foundation of the Church of St Catherine in St Petersburg

Russia, struck by Frederic Guillaume Dubut, 1763

Silver, stamping; diameter 5.1 cm

INSCRIPTIONS obverse, the circular legend Б[ожиею] М[илостию] ЕКАТЕРИНА II ИМПЕРАТ[рица] И САМОДЕР[жица] ВСЕРОСС[ийская] (By the Grace of the Lord Catherine II Empress and Ruler of All Russia); reverse, an eleven-line inscription: D: O: M:/D. CATHARINAE V: ET M:/DEDIC:ECCL:HVI: CATHOL:/SVB: FASS: AVSP: IMP: TOT: RVSS/CATHARINAE. II. IMP: A: II/S: S: P: N: CLEMENTIS. XIII./PONTIFIC: AN: V/COMES FRAN: DE SANTI./NOM: EJD: IMP:PR: LAPIDEM./POSVIT. DIE. XVI./JVLI

PROVENANCE acquired in 1856 from collection of Y.Y. Reichel

State Hermitage Museum inv. no. PM-1254

Since its earliest years St Petersburg had been a home to a number of religious confessions. The Catholic Church of St Catherine in the Nevsky Prospect, begun in 1763 to a design by Vallet de Lamothe, was continued by Antonio Rinaldi and was consecrated in 1783. The medal commemorating the laying of the foundation stone was apparently struck at the initiative of the Catholic community in St Petersburg, and in particular a Count Francesco Santi, who is referred to in the legend on the reverse. A description of stamps in the St Petersburg mint dated 1908 does not refer to this medal, and the stamps themselves are held in the Hermitage. ESS

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Sobranie 1840, no. 150; Reichel 1842, p. 159, no. 2260



S-50a



S-50b

500 sheets, bound in brown leather with gold tooling on the covers and the spine.

Prince Mikhail Mikhailovich Shcherbatov (1733–1790), the original owner of the book, was a well-known historian and honorary member of the Academy of Sciences from 1776. Catherine II conferred on him the title of imperial historiographer for his *History of Russia from the Most Ancient Times*, and in 1778 awarded him the Order of St Anne in the First Degree. In 1793 Prince Shcherbatov's library was acquired from his widow and transferred from Moscow to St Petersburg, where it complemented the Hermitage's collection of books and manuscripts. Most of the books were dispersed throughout the library. Prince Shcherbatov did not have an ex-libris of his own, so the inscriptions of ownership are the only evidence that singles out his books in the collection. The inscription on the verso of the last folio bears the name of the binder, Nikolai Ivanov. Nikolai Ivanov bound all four parts of this copy of the Lives of the Saints (Pavlova 1988, pp. 42–43; Fedorova 1991, p. 36). VVV

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Petrov 1958, no. 910; Afanasyeva 1986, no. 494

S50

Star and Decorations of the Order of St Catherine

a) Badge of the Order of St Catherine of the Grand Cross

Russia (St Petersburg), before 1856

Gold, silver, diamonds, enamel, stamping, paint on enamels, mounts; 5.2 × 8.4 cm

INSCRIPTIONS obverse: DSFR (*Domine salvum fac regem*, Lord preserve the king; Psalms 19:10); reverse, around the upper edge a line from Horace *Aequant munia comparis* (equal in her labours to her spouse); on the nimbus the Russian letters CBE (The Holy Martyr Catherine).

PROVENANCE formerly in Jewellery Gallery of Winter Palace, then transferred in 1937 to the Department of Numismatics, Hermitage

State Hermitage Museum inv. no. Vz-275



ninety-four of the Small Cross (including foreigners). However, until Peter's death the order was awarded to no one except Catherine I.

The statutes describe the devices decorating the obverse of the medal and the ribbon bearing the words 'For Love and the Fatherland'. The description of the reverse of the medal was added to the statutes in 1797 by Paul I. It explained the allegory provided by Peter I. The central medallion depicts an eagle's nest placed on a precipitous rock. Beneath it, a pair of eagles are catching snakes. The dual purpose of this action is to clear the earth of venomous things and to nurture their young.

The white ribbon referred to in the statutes does not appear in portraits, which always show the cross attached to a red band with a silver border. Prior to the statutes of 1797 there was no pattern clearly laid down for the emblems or the star or for the way they should be worn. The Grand Cross was worn on the left hip on a ribbon passed over the right shoulder, the Small Cross with the bow was worn on the left side of the chest. A star accompanied the Grand Cross and was affixed on the left side of the chest. In the nineteenth century the rule governing the numerical limit on the membership of the Grand Cross and the Small Cross was more or less disregarded.

b) Badge of the Order of St Catherine of the Grand Cross

Russia (St Petersburg), 1863

Gold, silver, diamonds, rose diamonds, enamel, stamping, engraving, filigree, paint on enamel, mount; 7 × 10.5 cm

PROVENANCE acquired in 1863 from the Chapter of Orders, transferred in 1937 from the Department of Jewellery to the Department of Numismatics, the Hermitage

State Hermitage Museum inv. no. Vz-95

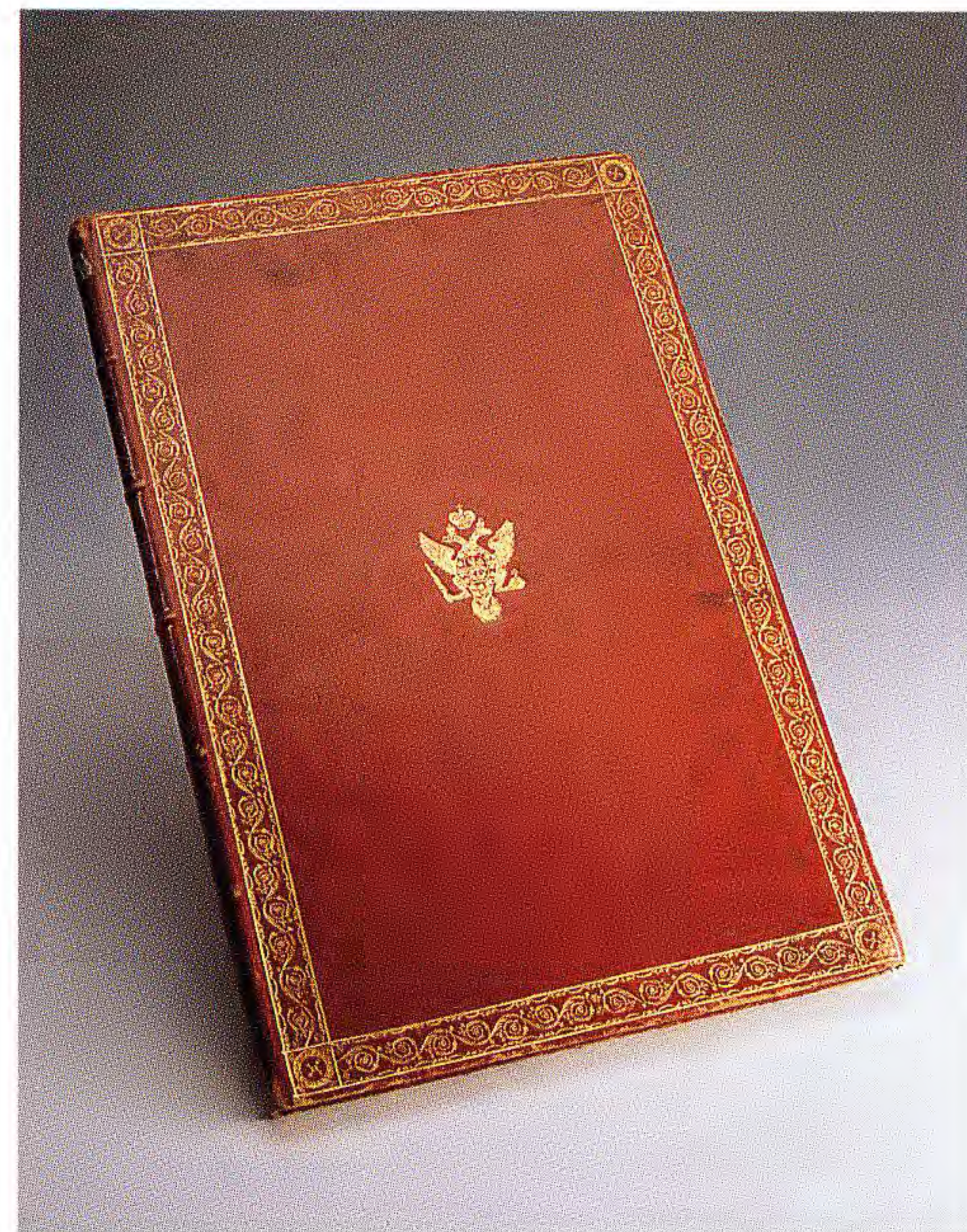
There are two rows of stones around the emblem of St Catherine, one of rose diamonds and one of diamonds. The arms of the cross have no interstitial filigree 'rays' but are covered in faceted diamonds. The brooch-fastening for the bow and the small cross in the centre are decorated with rose diamonds. The emblem comprises a total of 158 diamonds and 70 rose diamonds. The cross departs from the drawing in the statutes of 1797, which clearly regulated the design of the stones on the Grand Cross and the Small Cross. The date given is based on the fact that in 1856 an imperial edict decreed that the emblems of the Grand Cross were to be decorated with cut diamonds, while those of the Small Cross were to be decorated with uncut diamonds.

c) Badge of the Order of St Catherine of the Small Cross

Russia (St Petersburg), 1861

Gold, silver, rose diamonds, enamel, stamping, engraving, filigree, paint on enamel, mount; 5.6 × 9.3 cm

PROVENANCE acquired in 1863 from the Chapter



S-51a

of Orders, transferred in 1937 from the Department of Jewellery to the Department of Numismatics, the Hermitage
State Hermitage Museum inv. no. Vz-96

The emblem of the Lady Knight, or the Small Cross, was made of uncut diamonds, following a decree of 1856. This cross contains 68 uncut diamonds of various sizes and colours.

d) Star of the Order of St Catherine

Russia (St Petersburg), made by Keibel, 2nd half 19th century

Silver, enamel, stamping, chasing, enamelling, mount; 8.8 × 8.8 cm

INSCRIPTIONS in the centre of the star: on the corners of the cross are the letters DSFR (*Domine salve fac regem*, Lord preserve the king), around the central image is the motto of the order: За любовь и Отечество (For love and the Fatherland)

PROVENANCE acquired in 1863 from the Chapter of Orders

State Hermitage Museum inv. no. IO-1146

The central medallion bears the symbol of St Catherine – the upper part of a wheel with three spokes, the instrument of torture used on Catherine before her execution, with a cross above. It is interesting that the symbol is found on the banners of the Order of St Catherine of Sinai depicted in one of I. Bliklant's engravings illustrating the Russian edition of the first volume of A. Schoenebeck's *History of Military Orders*.
MAD

EXHIBITION HISTORY Leningrad, Hermitage 1956; St Petersburg, Hermitage 1996, nos 20–23

BIBLIOGRAPHY Spassky 1963, pl. XXXII, nos 1–3; *Russkiye ordena* 1996, nos 20–23



The women's Order of St Catherine was established by Peter I on behalf of the Empress Catherine I on her name-day, 24 November 1714, when, after a church service, Peter I bestowed the emblems of the Order upon his wife. The purpose of the Order was to enhance the Tsarina's authority. The statutes of 1714 refer to the miraculous rescue of the Russian army and of the Tsar after they were taken prisoner during an unsuccessful attack on the Turks at the Pruth. The Tsarina was credited with a glorious role in this rescue. According to one version, she sacrificed her jewels in order to bribe the Vizier; another version states that she organized a collection of money to be sent to the Vizier as a ransom, and that her presence and energetic actions enhanced Peter's own morale and that of his soldiers. For that reason the order was given a second name, the Order of the Liberation. The Tsarina was announced as head of the Order, which comprised twelve Russian ladies of the Grand Cross (not counting the princesses) and

Установление Императора Павла I о российских императорских орденах. Дано в... Москве 5 апреля 1797 года
(Regulation of Emperor Paul I governing the Russian Imperial Orders. Issued in ... Moscow, 5 April 1797)

Russia (St Petersburg), 1797

Paper, watercolour; binding: board covered in leather stamped with gold; 48 × 31 × 2.5 cm

INSCRIPTIONS ex-libris plate ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ БИБЛИОТЕКА Шкапъ 15 Полка 1 № 75 (Imperial library at the Hermitage case 15 shelf 1 item 75); an oval ex-libris stamp BIBLIOTHEQUE DE TSARSKOE SELO, dating to the 19th century
PROVENANCE acquired by the Scientific Library of the Hermitage from one of the Imperial libraries at the Hermitage

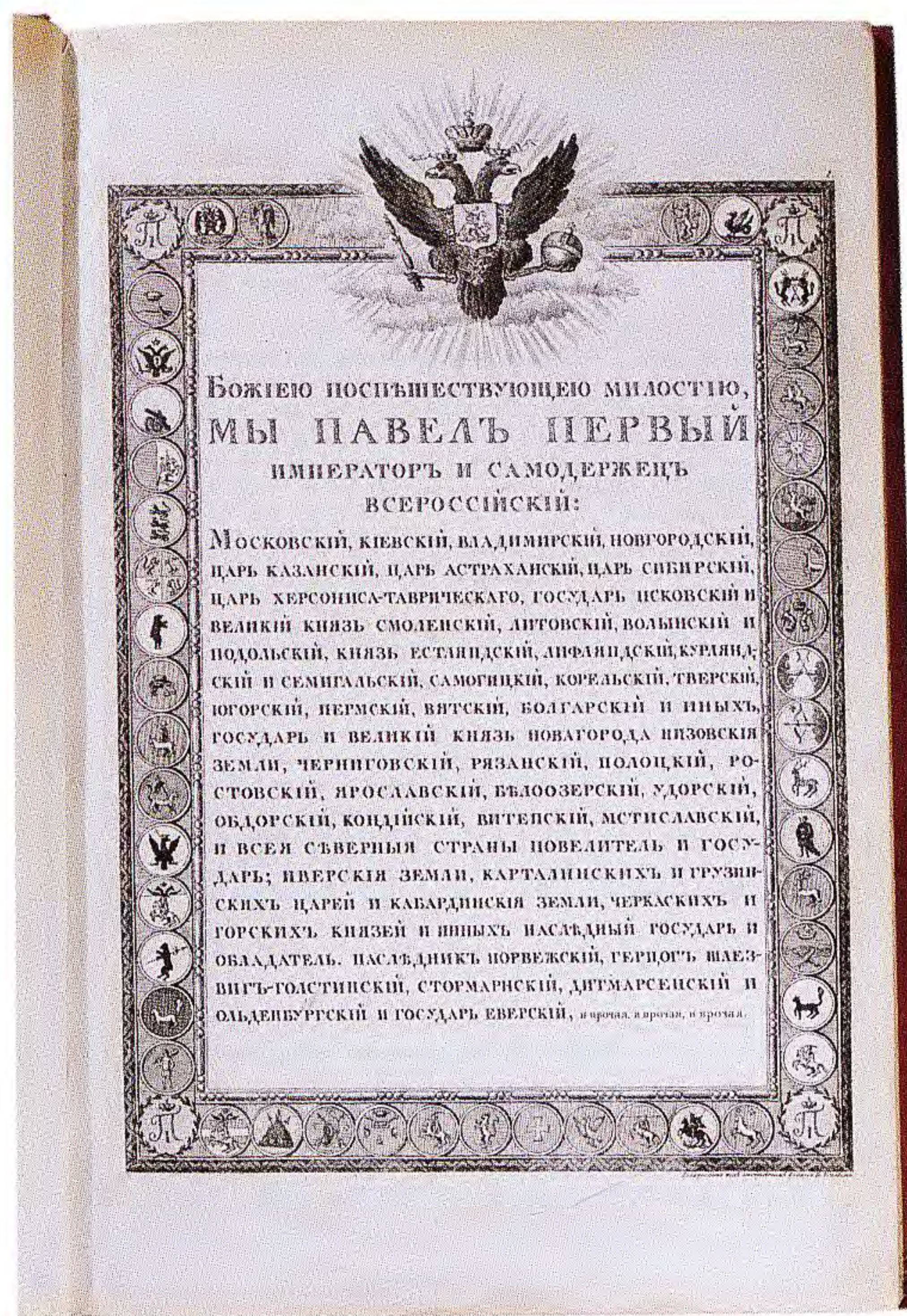
State Hermitage Museum Library inv. no. 75409

The *Regulations* is an engraved publication in folio consisting of twenty-five pages with the text of the statutes and thirty-eight folios of hand-painted engravings depicting the emblems and apparel of the order. The text and the pictures on each sheet are enclosed in an ornamental frame crowned by the monogram of Paul I.

Four emblems of the Order of the Holy Martyr St Catherine are represented (folios 4–7): the star and ribbon of the Order, and also an image of the cross for the Ladies of the Order, and the semicircular emblems for the Ladies and Lady Knights. The *Regulations* contain the following images of the apparel of the Order (folios 23–27): The Apparel of the Order for a Lady of the Order; The Grand Cross of the Holy Martyr Catherine; The Apparel of the Order for a Lady Knight; The Small Cross of the Holy Martyr Catherine; and also those of the Master of Ceremonies, Secretary and Herald.

The first sheet of the *Regulations* is signed in a lower corner, 'engraved under the supervision of E. Koshkin, Engraver'. Elisei Ivanovich Koshkin (1761–1836), a son of the butler of Ivan Ivanovich Betsky, president of the Academy of Arts, was a master of engraving at the Academy of Sciences from 1796 (Rovinsky 1895, vol. 2, p. 556; *Gravirovalnaya palata* 1985, p. 222). VVV
EXHIBITION HISTORY St Petersburg 1998–99
BIBLIOGRAPHY unpublished

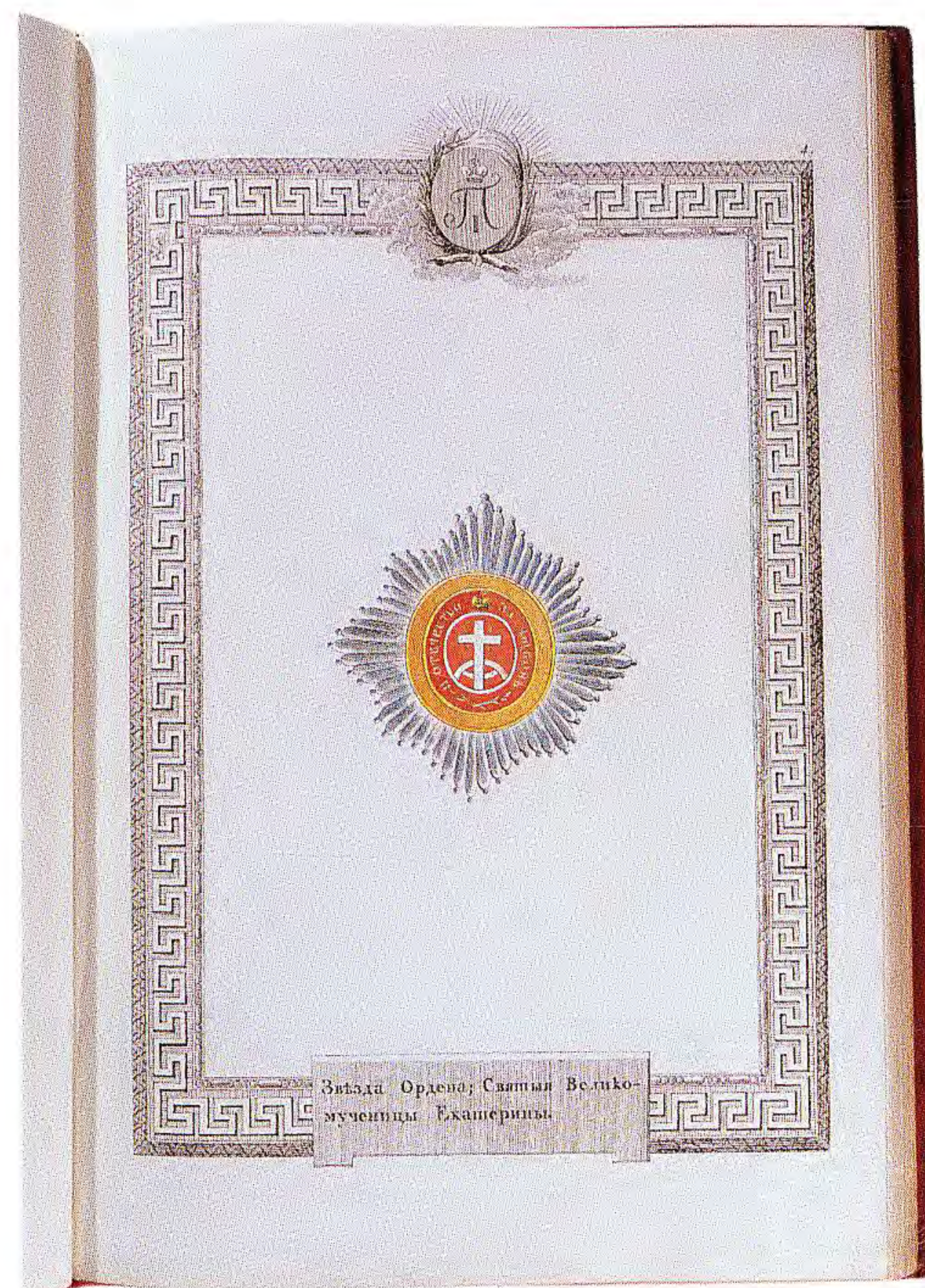
S-51b



S-51c



S-51d



S-51e





S52

a) Dmitry Nikolaevich Bantysh-Kamensky, *Историческое собрание списковъ кавалерамъ четырехъ российскихъ императорскихъ орденовъ* (Historical Collection of Lists of Knights of the Four Russian Imperial Orders)

Russia (Moscow), published by N.S. Vsevolozhsky, 1814
Paper, bound in brown marbled leather on board with gold tooling, edge painted yellow; 23.5 × 16.5 × 3.5 cm

INSCRIPTIONS an ex-libris ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ БИБЛИОТЕКА ШКАПЪ 92 ПОЛКА 5 № 5 (Imperial library at the Hermitage, case 92, shelf 5, item 5)

PROVENANCE acquired from the Imperial Library of the Hermitage after 1917

State Hermitage Museum Library inv. no. 74652

This book by the famous Russian historian Dmitry Nikolaevich Bantysh-Kamensky (1788–1850) is devoted to the knights of the four Russian orders: those of Andrew the First Apostle, St Catherine, St Alexander Nevsky and St Anne.

b) *Списокъ кавалерамъ российскихъ императорскихъ и царскихъ орденовъ всехъ наименований за 1838* (List of Knights of the Russian Imperial Orders of All Degrees for 1838)

Russia (St Petersburg), Printing House of the Imperial Academy of Sciences, 1839

Paper, binding in red leather on boards with gold tooling, edge in gold; 21.5 × 13.5 × 4 cm

INSCRIPTIONS an ex-libris ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ БИБЛИОТЕКА. ШКАПЪ 92 ПОЛКА 5 № 13 (Imperial library at the Hermitage, case 92, shelf 5, item 13)

PROVENANCE acquired from the Imperial Library of the Hermitage after 1917

State Hermitage Museum Library inv. no. 73717/1

The first part of the book lists the Knights of the orders of St Andrew, St Catherine, St Alexander Nevsky, St George (four degrees), as well as lower ranks who held the emblem of distinction of the Military Order, and civil servants rewarded for their military feats with golden spurs and sabres inscribed 'for bravery'. The second part of the book contains a list of the knights of the Order of St Valdimir (all four degrees). KVO

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Spassky 1963, pp. 109–26

c) *Court Calendar for the Year of Our Lord 1796*

Russia (St Petersburg), Printing House of the Imperial Academy of Sciences, 1795

Paper; binding: silk on boards (the book comprises 281 pages), engraved frontispiece; 12 × 8 × 3.5 cm

INSCRIPTIONS in pencil on the back end-paper with a calculation of the years of the life of Empress Catherine II; two ex-libris ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ РУССКАЯ БИБЛИОТЕКА Шкапъ... пол[ка]... №... (Imperial library at the Hermitage case ... shelf ... item ...); ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ БИБЛИОТЕКА Шкапъ 55 полка 1 № 3 (Imperial library at the Hermitage case 55, shelf 1, item 3), 2nd half

19th century; the spine bears a label from the Imperial Library at the Hermitage with an inscription in pencil which reads, in abbreviation ПР[идворный] МЕСЯЦЕС[лов] 1796 (Court Circular 1796)

PROVENANCE from the Imperial Library, the Hermitage State Hermitage Library Museum inv. no. 73309

The Court Calendar was a serial publication containing current information about the members of the imperial court. The first well-known books of the court calendar were published for 1735 and 1736. The calendar was published up to 1917 and reflected all the vicissitudes of Russian history. At the end of the nineteenth century a number of eighteenth-century court calendars were reprinted, faithful to their originals.

The contents of the calendar changed little from year to year. Beginning with a calendar for the current year in the form of twelve tables for the months, it noted the times of sunrise and sunset, and the phases of the moon. Each week was annotated with the weather conditions typical of the season in St Petersburg. A special space was reserved to indicate whether the day in question was dedicated to a specific occasion in the Christian Orthodox calendar. That of 24 November is marked as the feast of the Holy Martyr Catherine.

The next section, headed 'Chronology of Memorable Events', includes the principal dates in world and Russian history. For example, the year 1796 was the 1,366th anniversary of the founding of Kiev, and it was also the 82nd anniversary of the establishment of the Order of St Catherine. The current year was thereby included in the

stream of universal history. The section entitled ‘About Major Feasts’ contains a list of the year’s feasts in the Russian empire which were connected with events in the life of the royal family. The number of feasts each year depended on the number of members in the royal family and was connected to the feast-days of the numerous saints protecting those members. For example, under 24 November we read: ‘The name-day of Her Imperial Highness and Her Imperial Greatness the Pious Ruler the Grand Dutches Ekaterina Pavlovna. The Feast Day of the Lady Knights of the Order of St Catherine’. The persons referred to here are the Empress Catherine II (1729–1796) and the Grand Princess Ekaterina Pavlovna (1788–1819), the fourth daughter of the Tsarevich, the Grand Duke Pavel Petrovich (who in 1796 became Emperor Paul I). Both women had been baptized as Catherine, and in the Russian Empire the day of their patron saint was viewed as a state holiday.

The section entitled ‘Family Trees of the Current European Rulers and of the Princely Families of Russia and the European Countries’ gives a picture of court life in Europe for the current year. This is followed by lists of knights of the Russian Orders for the current year, including the Ladies of the Order of St Catherine.

The Hermitage Library copy of the Court Calendar is bound in green silk on boards, with a gold edge. It has an engraved frontispiece with an allegorical picture of a two-headed eagle with a horn of plenty in its talons hovering above the outlines of the Baltic, Black, Caspian and other seas that surround the Russian Empire.

The year 1796, when Catherine II died and Paul I acceded, was a watershed for the Russian Empire. A simple pencilled calculation is on the fly-leaf of the book: 1796 minus 1729 leaves 67, the length of the life of Empress Catherine II – an example of an historical event leaving its mark on a book. VVV

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY SKR, vol. 4,
no. 517



S-53

S53
Charter of Tsar Mikhail Fyodorovich
to the Monastery of St Catherine at
Mount Sinai

Russia (Moscow), 1630
Parchment, gold, ink, lettering, casting, engraving;
65 × 55 cm; diameter of seal 5.4 cm,
thickness 1 cm
INSCRIPTIONS signature of the clerk of the Duma,
Yefim Grigoryevich Telepnyov
PROVENANCE from the archive of the Monastery
of St Catherine at Mount Sinai

Archive of the Monastery of St Catherine at Mount
Sinai inv. no. 4–89

The charter is written on parchment; the illuminations and titles of the Tsar and Patriarch are in gold. The charter has a gold seal suspended on a twisted cord of red silk and gold. One side of the seal shows St George and the dragon. The saint sits astride his horse, facing to the right. He strikes the dragon, which lies on its back beneath the horse’s hooves, its legs raised in the air. Round the circumference is the inscription Божию милостию Великий Г[осу]д[а]рь Ц[а]рь и Великий Кн[яз]ь Михаилъ Ѳеодоровичъ



(By God’s grace His Majesty the Tsar and Grand Prince Mikhail Fyodorovich). On the reverse is a double-headed eagle beneath three crowns, and round the circumference is an inscription *Всѣа Руссии Самодержецъ и многихъ господартвъ Г[осу]д[а]рь и обладателъ* (Autocrat of All Russia and Sovereign and Possessor of many dominions). The seal attached to the charter is the small state seal of Tsar Mikhail Fyodorovich. The double-headed eagle beneath three crowns first appears on the Tsar’s seals and the word ‘autocrat’ is added to his titles in 1625. However, the gold seal differs in important respects from the few examples otherwise known, in particular the small state seal of 1627 (Vilinbakhov 1997, pp. 33–34). Particularly striking is the disparity in the depiction of the dragon, which was not usually shown with its legs raised; and the variation in the St George and in the wings and tail of the double-headed eagle, as well as in the orthography. This seal is an important link in the development of the history of Russian state coat-of-arms. Its iconography is unique. Certain details in the formation of the letters, the inclusion of Greek letters and also parallels between this portrayal of the eagle and works made for Tsar Mikhail Fyodorovich in the 1620s by foreign craftsmen suggest that it was made by a foreign craftsman, possibly Greek.

The charter is an important document in the history of Russo-Greek relations, and in the history of the relationship between the Monastery of St Catherine at Mount Sinai and the Russian State, reflecting Russia’s special attitude to the monastic house. The text of the charter starts with the traditional enumeration of the titles of the Russian Tsar. The order to the *voivode* (provincial governor) at the end is also traditional in charters issued to the eastern clergy. The charter was signed by the clerk of the Duma to the Foreign Chancery, Yefim Grigoryevich Telepnyov. From 1604 to 1608 Telepnyov was a clerk at Novgorod, where he carried out diplomatic commissions and was in charge of the Mint and departments of Silver

and Book Printing. On 22 December 1626 he was appointed clerk of the Duma to the Foreign Chancery, a post that he held until 9 July 1630. At the same time he was also head of the Gold Department (Vesselovsky 1975, pp. 509–10). This list of positions shows that Yefim Telepnyov was an educated man with the knowledge of several languages and enjoyed the trust of the Tsar. The charter written for the Sinai monastery was one of the last documents that he prepared as head of the Foreign Chancery. Because of the document’s importance the text is given below, omitting the titles:

‘His Majesty by God’s Grace Tsar and Grand Prince of All Russia Mikhail Fyodorovich, Autocrat of Vladimir, Moscow, Novgorod/.../ And Sovereign and benefactor of many other lands. And our father His Excellency the Most Holy Patriarch Philaret Nikitich of Moscow and All Russia, hereby grant to Archimandrite Isaiah and his brethren of the Mount Sinai monastery of the Most Holy Mother of God of the Burning Bush, or another who shall be Archimandrite at the monastery, the right to travel to our state of Moscow for assistance in monastery building and for alms. It was requested on their behalf by the devout Metropolitan Averky of Berroia, that we and our father His Excellency the most holy Patriarch Philaret Nikitich of Moscow and All Russia, should bestow our charter on this Sinai monastery. The Archimandrite of the monastery Isaiah and his brethren bowed low to us and told of how a charter was granted by the uncle of blessed memory of our Great Sovereign, Tsar and Grand Prince of All Russia Fyodor Ivanovich, to Melenty, at that time Archimandrite of the Sinai monastery, and his brethren. And of how Archimandrite Melenty took this charter and travelled from the state of Moscow to the monastery, and on his way while travelling to the monastery was killed and the charter taken. And Metropolitan Averky knew of this because he took his monastic vows at that monastery at that time. And we the Sovereign and our father His Excellency Patriarch Philaret Nikitich of Moscow and all Russia, in answer to the request and petition of the Metropolitan Averky of Berroia, do permit Archimandrite Isaiah of the Monastery of the Most Holy Mother of God of the Burning Bush or another who shall be Archimandrite at the monastery and his brethren to travel to our state of Moscow once in every four years. And when they shall come to the city of Putivl in our state or shall travel from Moscow, our boyars, *voivode* and all officials in Ukrainian towns of our state must let these elders pass without hindrance/.../ with this our charter and provide them with transport for their effects. And shall send to accompany them the sons of boyars. And shall give to them on the basis of this our charter a conveyance for each person. And to give to them transport for their goods as they might require. And give them food for the

journey from Putivl to Moscow and from Moscow to Putivl as is usually given to Archimandrites and elders from other monasteries. And they shall come to our state every fourth year. And when the Archimandrite and the elders from the monastery shall travel to or from Moscow and around our cities, city leaders and collectors of taxes and transit dues and ferrymen and carriage drivers and provincial elders and all who levy charges, shall not levy charges on these elders and their servants or on their property for their transportation and conveyance, and also they shall be exempted from certain other taxes. They must be allowed to pass without let or hindrance, and if anyone shall take anything from them or their servants or shall offend against them, that person shall be out of favour with us. And it shall be ordered that that which has been taken shall be returned twofold. And Archimandrites and elders from this monastery shall not bring to our state or take from our state as if they were their own monk or servants from another monastery or horses or goods that are not their own, in order not to incur the disfavour of the Tsar.

This our state charter is hereby issued in the royal city of Moscow on this the sixteenth day of June in the year of 7138 [1630]. Signed by His Imperial Majesty’s Clerk of the Duma, Yefim Telepnyov, son of Grigory.’ YAP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY *Sinai* 1990, fig. 21

Byzantine Icons of the 10th–13th Centuries from the Monastery of St Catherine at Mount Sinai

4

on with St Nicholas and busts of saints

antium (Constantinople), late 10th – early 11th century
wood panel with raised borders, tempera;

× 33.5 × 4.5 cm

SCRIPTIONS red on gold Ο ΑΓΙΟC [Ν]ΗΚΟΛΑΑΟC
(Nicholas)

OVENANCE from the narthex of the basilica
the Monastery of St Catherine at Mount Sinai

The work is one of the earliest examples of a
portrait icon, and the way St Nicholas is depicted
differs quite markedly from the iconography
recorded in the painters' manuals and familiar
from the fairly large number of icons from the
middle Byzantine period. This icon is also one
of the earliest known that has portraits of saints
around the borders: along the top are the Apostle
Peter, Christ Pantokrator and the Apostle Paul;
down the sides the warrior saints Demetrios and
George, Theodore and Prokopios; and along the
bottom the healing saints Cosmas, Panteleimon
and Damian. All the portraits are half-length
and enclosed in medallions of polished gold.

The overall message of the icon is clear: the
central figure of St Nicholas, Archbishop of Myra
and one of the most respected Church Fathers,
is surrounded by images of Christ Pantokrator,
whose glory he laboured; Peter and Paul,
pillars of the Christian Church; warrior saints
who suffered for their faith, and healer saints
who offered mercy and compassion to the
suffering. Henceforward this arrangement of
various saints not only on the borders of painted
icons but also on crosses, reliquaries and
even eucharistic plate was to become generally
accepted. The combinations of saints could change
according to the wishes of the person commis-
sioning the work, but the disposition by 'category',
according to theological hierarchy, remained
variable. The juxtaposition in this icon of
St Nicholas and the warrior saints is unlikely to
have been by chance. It may possibly be linked to
Constantinopolitan tradition, since another rare
work survives with a similar juxtaposition: in 1985,
at Chernigov in the Ukraine, a silver eucharistic
bowl chased with portraits was found. In its centre
was a medallion with St Nicholas, and round the
centre six medallions with half-length portraits of
warrior saints. From the palaeography of the Greek
and Russian inscriptions, the bowl can be dated
between the late twelfth and early thirteenth
century; it is believed to be of Byzantine origin,
probably acquired by one of the Chernigov princes



S-54

in Constantinople (Kovalenko 1996, pp. 133–37).

This depiction of St Nicholas is rightly called a portrait icon: the painting has not yet lost the illusionistic techniques that characterized Fayyum portraits and miniatures of the Macedonian period. The large, rich forms have been restlessly, impressionistically fashioned. The relief of the surface is tangible; a feeling of depth is created in the painting of the face. The artist makes active use of a coloured base even underneath the hair, and the contrast of the ochre in the light areas and the under-painting in the shadows adds depth. However, the transition from light to shade is balanced by the subtle half-tones of the gradual shading and glazes. The contours are modelled in a complex system of paint layers, so that in some places the layers show through the layers above, in others the lower layers are covered over, and sometimes they are not covered at all. There are fine touches of red along the saint’s nose, eyebrows and ears, as if his face were illuminated by a warm, soft light. YAP

EXHIBITION HISTORY New York 1997, no. 65
BIBLIOGRAPHY Weitzmann 1976, vol. 1, pp. 101–2, no. B–61, pls XXXVIII, CXX–CXXII; Galavaris 1990, p. 98, fig. 15; Anderson 1995, p. 30, fig. 2; Vokotopoulos 1995, no. 14, pp. 40, 194; New York 1997, p. 118, no. 65

S55 Sanctuary doors with The Annunciation

Byzantium (Sinai), late 12th century
Wood, linen, tempera, coloured glazes; 120 × 34.3 × 2 cm;
118 × 32.2 × 2 cm
INSCRIPTIONS O XAIPETICMOC (Rejoice, Gracious One)
PROVENANCE from the Chapel of the Five Martyrs of Sebaste, Monastery of St Catherine at Mount Sinai

The doors separating the sanctuary from the worshippers were placed in the centre of the templon and were called ‘heavenly’ or ‘holy gates’, the sanctuary being a symbol of heaven. From the eleventh century sanctuary doors were rounded at the top. All ancient sanctuary doors were small (not more than 110–140 cm), and this tradition was adopted by the Greek Church. In Russia, though, from the fifteenth century tall doors appeared, divided into rectangular panels. In size and form the doors from the Sinai Monastery belong to the ancient tradition. The most common image on sanctuary doors was that of the Annunciation, also reflecting the symbolic meaning of the sanctuary. In the Akathist the Virgin is called ‘the opening of the doors of heaven’, ‘the door of honest sacrament’, and ‘the door of salvation’. In Byzantium and its sphere of influence characteristically only the Annunciation was depicted on sanctuary doors, while in Russia Evangelists and Church Fathers were also portrayed.

The image of the Virgin Mary standing calmly, holding a strand of wool in one hand, with the other either clasped to her breast or extended to the Archangel, who approaches slowly and majestically, harks back to ancient sources (Millet 1916, p. 70) and is characteristic of eleventh- and twelfth-century Byzantine works. According to Millet, from the twelfth century on an architectural background appears in Annunciation scenes (Millet 1916, pp. 88–89). Thus the iconographic features of the sanctuary doors from Sinai reflect the traditions of the Comnene era.

The Archangel Gabriel is dressed in a green robe with light, white-painted folds, decorated with a brown *clavus* with gold striations. His cloak is pale pink with crimson shadows; the colour is very luminous because of the numerous broad highlights. The transparency and luminosity of colour are achieved with the help of coloured lacquers. The Virgin is portrayed against a throne with a red cushion covered in white cloth. She is dressed in a gown of rich green (the colour matches that of the Archangel’s robe), a dark purple *maphorion* with deep-black lines for the folds and coloured light-green shadows. The *maphorion* has a fine gold border and a gold fringe on the sleeve. Beneath it she wears a blue-green cap on her head. Mary’s figure is exquisitely proportioned. The colour of her garments is noble, serving to elongate still further the proportions of her figure. The red of the wool, of the cushion on the throne and of Mary’s shoes stands out sharply against these sombre tones. The gold background (of yellow varnish laid over polished silver in a manner that is characteristic of Sinai icons) sets off the sculptural clarity of the Virgin’s figure. Her face is framed by the dark, rich green of the cap and the blue-green *maphorion*, and accentuated by the gold border.

The faces of the Virgin and the Archangel are painted in exactly the same way, with illusionistic brushstrokes applied freely and skilfully. Where the upper paint layer has worn away on the Archangel’s feet, the techniques employed by the artist can be seen. The first layer is a base of a dark, muddy hue, on top of which is a pink wash that gives warmth to the flesh tones, followed by a system of numerous, careful, multi-layered touches of colour that shape the contours. The brushstrokes are not calligraphic: though freely and artistically applied, they are governed by an inner logic. The faces of Mary and the Archangel have a complex system of dense and translucent tones that now absorb light and now reflect it, blending in a single flesh colour. The techniques employed show, however, no hint of the fusion that was to characterize the icons of the Palaeologan period, or Russian icon-painting in the Rublev style. These sanctuary doors undoubtedly represent Byzantine art of the late Comnene period, dating from the late twelfth century. The frescos of Nerezi, Kastoria and to some extent Kurbinovo are close to

them in type, compositional technique and colour combinations. It is in the art of the late Comnene period that one sees the painterly and polychrome execution, the unity of style and accentuation of spirituality that characterize the Sinai sanctuary doors. They have not yet acquired the vibrant linearity that distinguishes many late twelfth-century works, but in the stylized rhythm of the Archangel’s hair an acquaintance with this stylistic approach can already be discerned.

Of surviving sanctuary doors, these are among the earliest. The twelfth-century doors that survive in Greece and Cyprus form a group of which this work is also an organic part. The door with the figure of Mary from the Vatopedi Monastery at Mount Athos, and a similar one from the Byzantine Museum at Kastoria, use different techniques to create the same elongated, graceful image with the bowed head. The sanctuary doors from the Church of the Holy Cross at Lefkara, Cyprus, have a very similar portrait of the Archangel, with the same pink-red cloak. Even details of the drawing coincide (Tsigaridas 1998, pp. 363–64, fig. 307; Vokotopoulos 1995, no. 44). Evidently the sanctuary doors from the Chapel of the Five Martyrs of Sebaste at Sinai were created for the templon of the monastery’s basilica and consequently, when the iconostasis was, as a matter of course, replaced, they were moved to the chapel. They served as a prototype for the doors created in the thirteenth century and found today in the Lower Panagia Chapel at the Sinai Monastery (Weitzmann 1982/2, pp. 227–28, fig. 13). In the style and character of the painting the present doors are very close to the icons depicting the Church Fathers that hang in the sanctuary of the basilica, and to a Deesis there. It can therefore be said that they were all created in one campaign at the monastery in the late twelfth century. YAP
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



S-55a



S-55b



S56

Icon with St John Chrysostom

Byzantium (Sinai), late 12th century

Wood panel with raised borders, tempera, coloured lacquers; 84 × 29.5 × 2.5 cm

INSCRIPTIONS red on gold ΟΑΓΙΟC ΙΩ /ANNHC/ Ο ΧΡΥCΟCΤΟΜΟC (St John Chrysostom); on the scroll, lines of Greek text

PROVENANCE from the sanctuary of the basilica of the Monastery of St Catherine at Mount Sinai

In the sanctuary in the apse of the basilica of the monastery of St Catherine hangs a set of icons depicting Church Fathers and Apostles. On each elongated oblong panel is a portrait of a saint holding a scroll or codex. Six figures face left, as does St John Chrysostom illustrated here, the other six to the right. This Church Father composition is well known from monumental wall-paintings, but among surviving portable icons of the Byzantine period there is nothing similar to this Sinai set: it is unique of its type. The icons were all painted at the same time but by several different artists. From the outset they were intended to decorate the apse and were meant to be hung fairly high up. With this and the laws of perspective in mind, the artist made the icon panels 0.5 cm wider at the top. All the icons have raised borders, which have been applied, attached to the panels with wooden fastenings. Each has a gold background, which has been achieved by applying a yellow-coloured varnish to a polished silver base. The profile of the figure has been outlined. Frequently the image encroaches on the relief of the border.

St John Chrysostom is turned three-quarters to the left and holds to the height of his shoulders the scroll that he has unfurled with both hands. He is dressed in traditional bishop's robes decorated with crosses. The painting is emphatic and expressive. Its colour scheme juxtaposes a gold background and white drapery. The black stripes on his snow-white undergarment (*sticharion*) are echoed by the large black crosses on the *omophorion* on his shoulders. On the mantle or *phelonion* the crosses are painted dark brown, their colour matching the light-brown colour of an *epitrachelion* and an *epigonation* and of the cuffs on the sleeves. The two contrasting colours, gold and white, are balanced by the wide black and brown lines of the decoration on the garments. By using different tones of black and brown the artist avoids monotony, and by introducing active lines of light brown that are wider at the bottom and gradually diminish to narrow stripes at the neck he directs the gaze upwards. Studying the whole icon, the spectator first directs his attention to the golden-brown patch at the bottom, gradually lifting his gaze to the saint's face. The face expresses spirituality, its look of contemplation prompts an emotional response: both colour and line direct the gaze on to it. The snow-white vestments reach to the saint's feet,

falling over his shoes in a horizontal fold. This is echoed by the half-furled scroll and beyond that by the line of the *omophorion*. A succession of horizontal lines also leads up to the saint’s face. Around his head is a shining gold halo, achieved by concentric polishing of the gold background, its unearthly shine contrasting with the thickly applied paint on the face. The head has been virtually moulded by the brush. The rich, painterly strokes are applied one after another in different directions, giving the face volume and emphasizing its features. The green base or priming plays an active part. The ruddy colour of the cheeks is shaded, but the colours are not blended, they do not flow into each other. On the contrary, the face has been modelled with energetic, tangible brushstrokes. Not only this icon, but the entire group of Church Fathers and Apostles is characterized by a close connection between the painterly style and the individual character of the person portrayed. The icon of John Chrysostom is one of the best in the set, one in which the artist has achieved a very high degree of individualization. It is as if all that was known of the life and deeds of this eminent Church Father has been concentrated in the expressive face, and this sets off a wave of associations in the believer’s soul. The icon is painted with a lightness of touch and confidence, without any tension. Everything in it is polished and perfect, with a maximum clarity of expression. Despite the depth of portraiture, the panel is by no means realistic. On the contrary, these works belong to that abstract tendency in Byzantine art that we know from the frescos in the Church of St Panteleimon at Nerezi of 1164. As in the Nerezi frescos, in the Church Fathers set from the Sinai Monastery all means of expression have been honed with one purpose: to reveal the spiritual basis of the image, something that the artists accomplish with extraordinary skill.

Two aspects of the technique used are highly characteristic and are very often encountered in works connected with the Sinai Monastery: the polished concentric halo and the creation of the gold background by using coloured varnish on a silver base. Most probably it was here that the Church Father composition was created. A monumental Deesis that survives at the monastery should also be ascribed to this cycle of works intended to decorate the templon and sanctuary.

This icon dates from the second half of the twelfth century, probably nearer to the middle of the century, judging from the strong parallels with the Nerezi frescos. The question of who painted it is more difficult. The level of skill undoubtedly suggests a metropolitan training, but unfortunately not enough is known about local artistic centres. It is not known whether there was a school of icon-painting at the monastery itself at this time or if the traditions of Hellenistic Egypt continued in the artists’ workshops of Alexandria and Cairo.

Nor is the identity of the donor known. The attribution of the group of icons to which the St John Chrysostom belongs very much depends on the answers to these questions. Notwithstanding, this is an exceptional Byzantine work, reflecting the artistic style, aesthetics and spiritual strivings of the latter part of the twelfth century. YAP

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

S57 Icon with the Mother of God Blachernitissa

Byzantium (Sinai), artist working for the Crusaders;
mid-13th century
Wood panel with raised borders, canvas, mixed media;
99.2 × 67 cm
INSCRIPTIONS red on gold: MH ΘΥ Ο/ΑΡΧ[ΑΝ]Γ[Ε]Λ
ΜΗΧΑΝΑ Ο ΑΡΧ[ΑΝ]Γ[Ε]Λ ΓΑΒΡΙΗΛ ΙC [ΧC] (Mother
of God, Jesus Christ, Archangel Michael, Archangel
Gabriel)
PROVENANCE from the Chapel of St Symeon Stylites
in the basilica of the Monastery of St Catherine at Mount
Sinai

The half-length figure of the Mother of God with her hands raised in prayer is presented against a luminous gold background, while a medallion depicting a half-length frontal portrait of Christ Emmanuel holding a scroll in His left hand floats before her. In the top corners are half-length figures of the Archangels Gabriel and Michael holding censers. The Virgin and Christ are depicted full face, while the archangels’ faces turn slightly towards the centre of the icon. Mary is dressed in the traditional robe of deep, dark emerald with gold trim on the sleeves, a blue cap and purple *maphorion* with gold edging and stars on the forehead and shoulders. The *maphorion* has a bright-red lining, which can be seen where it falls around her head. Christ Emmanuel is dressed in gold robes lightly coloured with a brown lacquer and decorated with a leaf pattern and white pearls. A similar technique of lightly coloured gold robes is used for the figures of the Archangels. Only the faces, hands and hair are painted with a thick layer that covers the background; the wings and garments are outlined in a semi-transparent brown over the gold background and lightly consolidated with coloured, transparent, brownish lacquer. The background and borders of the icon are entirely covered in circles of differing sizes, which make the gold surface appear luminous. On the borders larger circles alternate with two smaller ones, one above the other. A tight ring of small luminous circles outlines the Virgin’s halo. Within the background there are large circles surrounded by rings of smaller ones. This type of decorative

technique is familiar from several other icons found at Mount Sinai. Of the published icons with similar decoration the Archangels Michael and Gabriel (*The Monastery of St Catherine* 1985, fig. 120) and the sanctuary doors depicting the Annunciation from the templon of the Lower Panagia Chapel (Weitzmann 1982/2, pp. 226–28, fig. 13) deserve mention. Especially in the twelfth century, the technique of decorating the border and haloes with luminous circles is also found in works from Mount Athos and Constantinople. Yet nowhere, it seems, was this technique used so consistently and actively as at Mount Sinai. The above works and probably some other unpublished icons kept at the monastery form a narrow group of works painted in the late twelfth and thirteenth centuries that are connected with the local, Mount Sinai workshop. There are reasons to assume that the artists were reproducing earlier icons: the icon with the Blachernitissa is painted over tracings (the lines are clearly visible, and it is interesting to note that in some places the painter departs from the lines – in the medallion with the depiction of Christ, on the right side of Mary’s head and in the outline of the thumb on the Virgin’s right hand).

The icon is beautifully structured and very precise. Mary’s elongated figure is reminiscent of the famous eleventh-century Mother of God Nikopoios, preserved at St Mark’s in Venice (Belting 1994, pp. 203–4, fig. 1). The Mount Sinai icon would seem to hark back to a Constantinople prototype, and this is confirmed by the style of the icon’s painting and its aesthetic characteristics. The image of the Virgin and Child has no epithet painted on it. Its iconography, however, is clearly that of the Mother of God Blachernitissa. A much revered, miracle-working icon of the Virgin with uplifted hands and a medallion on her breast with the half-length figure of Christ (Kondakov 1914–15, vol. 2, pp. 101–23) was placed in the Blachernae Church in Constantinople in about the mid-eleventh century. Two other well-known iconographic types are combined in this image: the Virgin Orans, hands raised but without the Child, and the Virgin Nikopoios, holding in her hands a shield with the figure of Christ. It is possible that the Blachernae icon depicted the Virgin full length, as in the marble relief from the Church of S. Maria Mater Domini in Venice, the icon in the Tretyakov Gallery in Moscow and in many twelfth- and thirteenth-century frescos especially in Cyprus (Smirnova 1997, pp. 302–3; Weyl Carr and Marocco 1991, pp. 43–47). However, on eleventh- and twelfth-century coins and lead seals a half-length image of the Mother of God with the epithet ‘Blachernitissa’ appears, so it is reasonable to believe that the original was of the form represented in the Sinai icon. There are also a number of cameos depicting a similar image (Sidorenko 1995, no. 209, p. 110; New York 1997, no. 134), as well as two painted icons from Novgorod, one predating 1169, the other early

thirteenth-century (Lazarev 1983, no. 12; *Gosudarstvennaya Tretyakovskaya Galereya* 1995, no. 11). The similarity noted between the elongated proportions of the figure of the Mother of God Blachernitissa and the eleventh-century miracle-working icon of the Virgin Nikopoios may reflect a real similarity in the two miracle-working icons.

The Mount Sinai icon depicts two archangels swinging censers, a detail that Mouriki has linked to Western tradition. It is also, however, present in purely Byzantine works such as, for example, the steatite *panagiarion* in the Xeropotamou Monastery on Mount Athos, again dating from the Middle Byzantine period (*Treasures* 1997, no. 9.5; Piatnitsky 2000/1); the twelfth-century icon with the Mother of God of Damascus from a church in Valetta, Malta (Lazarev 1971/3, p. 317); the early thirteenth-century icon of The Holy Fathers of Raithou in the Monastery of St Catherine (*Sinai* 1990, pl. 44), and also Byzantine frescos in Cyprus. The image of the Mother of God Blachernitissa is found in a number of early thirteenth-century icons painted at St Catherine's Monastery: The Mother of God with Moses and Yefim, Patriarch of Jerusalem, by the artist Peter (c. 1224) and in the upper register of the icon of The Holy Fathers of Raithou just mentioned. In both works the Virgin is depicted full length, but in the same iconography. It is important to note that an interest in the image of the Blachernae at Sinai in this period appears to have been inspired by parallels between the Blachernitissa and the image of the Burning Bush. Twelfth- and thirteenth-century Byzantine art was often prompted by associations to images of ideas and allusions from hymns (Smirnova 1994, p. 197–202). The image of the Blachernitissa as bringing light to the world had already found reflection in early twelfth-century works: in the frescos at Tricomo in Cyprus near the figure of the Blachernitissa is a text that paraphrases the lines of the *oikos* 2 of the Akathist: 'Rejoice, ineffable bearer of light'. The active role played by the luminous gold circles on the background and borders, the gold on gold of the garments of Christ and the Archangels, also the particular way the faces have been painted, each one different, reflects supremely the words of the Psalms in honour of the Virgin emphasizing her divine light; hence the parallel with the divine flame of the Burning Bush. For example, 'Rejoice, brightest morning, only bearer of Christ's sun, repository of light; rejoice, dispeller of darkness and driver away of dark demons' (*troparion* to Psalm 3 from the canon of St Joseph the Hymnographer); 'Rejoice, pillar of fire that leads mankind to higher life' (ibid., Psalm 9, *troparion*); 'A light-giving candle, appearing to those in darkness do we see in the holy Virgin: for, kindling an incorporeal Light, she guides all to the Divine authority, like the dawn, enlightening the mind and honoured by this call: rejoice, ray of the mind's Sun; rejoice, shining of the never-ending Light; rejoice, lightning that

illuminates the soul' (Akathist of the Theotokos, *oikos* 11).

The astonishing power of this icon is still manifest. In the gloom of the chapel, in the uneven, flickering light of the candles, the whole surface begins to shine, to sparkle with an unearthly light that envelops the Mother and Child in an aureole. Christ's face and Mary's hands seem to radiate a warm, pinkish light; the whole icon becomes a single luminous cloud, shedding its rays on the worshippers.

The artist achieves his effect not only through his decoration of the gold background and use of semi-transparent coloured lacquers that make Emmanuel's gold robes intangible and immaterial. He also pays particular attention to the faces: that of Mary has a slight, semi-transparent greenish tinge where the under-painting is almost exposed (in the contours of the face, the shadows under the eyes, around the eyebrows, down the sides of the neck and on the left side of the nose); the colour is applied in several layers, varying in thickness, with more colour applied around the edges in the deep shadows, and semi-transparent towards the central part of the face. The under-painting absorbs the light, which is transmitted through the very fine, evenly blended, pinkish flesh tones of the exposed, illuminated areas. The Virgin's hands are painted quite differently. The painting here is denser, pinkish-ochre in tone with strong, ceruse (lead white) highlights. Here, too, the artist works in very fine, semi-transparent strokes, which merge into the light-saturated, painterly surface. The light, penetrating through the layers, is reflected back, creating the effect of a radiating surface. The same technique of shading seen on the face of Mary is used to depict Christ's, but the surface tone is denser, more luminous, closer to what we see on the Virgin's hands.

The particular fragility of the figures, their ethereal refinement, points to a Constantinopolitan prototype, probably of the eleventh century. The optical blending technique also suggests Constantinople court painting of the Comnene period. However, a certain dry symmetry and slight touch of Latinism, the use of local techniques (the gold circles, the use of red-coloured varnish to imitate gold leaf) and materials (coloured, plant-derived lacquers), all point to the icon having been painted at St Catherine's Monastery itself in the thirteenth century. There is an undoubted link between the artist who painted this icon and the general trend in the Greco-Latin school of icon-painting that began to flourish in Cyprus, the Holy Land and possibly in southern Italy at the time of the Crusades. Doula Mouriki dates the icon to the mid- to late thirteenth century. A dating to the middle part of the century is more likely, as the icon retains many features of metropolitan Byzantine models, and has not yet lost the aesthetic link with the theological features of the Comnene period. On the other hand there are undoubtedly

certain features that the Blachernitissa and the late thirteenth-century icon with Sts Sergios and Bacchos (cat. S63), have in common, such as the technique used for the subtly blended, semi-transparent painting of the faces and the characteristic contours of the eyes. Weitzmann has linked the painter of this icon with the Order of the Templars or with knights in South Italy. We are more inclined to attribute it to mid-thirteenth century. YAP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY *Sinai* 1990, p. 117, pl. 61



S58 and S59

Icons with the Prophet Elijah and the Prophet Moses

Byzantium (Sinai), artist and donor Stephanos, late 12th – early 13th century
Wood panel with raised borders, canvas, tempera;
the Prophet Elijah: 129 × 69 × 8 cm; the Prophet Moses: 132.5 × 69.5 × 7.5 cm

The Prophet Elijah
INSCRIPTIONS red on gold along the lower border ΜΟΡΦΟΥΝΤΙ ΘΕΟΒΗΤΑ ΣΕ [C]Τ[ΕΦ]ΑΝΩ / ΔΙΔΟΥ ΤΟΙΣ ΟΙΚΙΟΙΣ ΙΑΛΑΜΟΙΣ ΠΤΕCΜΑΤΩΝ / [Α]ΜΝΗCΤΙΑΝ (Forgive Stephan who is depicting you, the Divine, and remit his sins); beside it, the same inscription in Arabic; on the background Ο ΠΡΟΦΗΤΗΣ ΗΛΙΑC (the Prophet Elijah)

The Prophet Moses
INSCRIPTIONS red on gold along the lower border ΟC ΙCΤΟΡΗCΕΝ Ω ΘΕΟΠΙCΤΑ CΟΝ ΤΥΠΟΝ ΑΙ[ΤΕΙ] CΤΕΦΑΝΟC ΑΥCΙΝ ΑΜΠΛΑΚΗΜΑΤΩΝ (Stephan who has depicted your sacred image begs you, who have seen the Lord, to forgive his errors); beside it, the same inscription in Arabic; on the background Ο ΠΡΟΦΗΤΗΣ ΜΟΥCΗC (the Prophet Moses); near the Burning Bush ΜΗΝCΘΗΤΙ ΚΥΡΙΕ ΤΗΝ ΨΥΧΗΝ ΜΑΝΟΥΗΛ (Pray, O Lord, for the soul of Manuel) (16th century?)
PROVENANCE from the basilica of the Monastery of St Catherine at Mount Sinai

The Monastery of St Catherine at Mount Sinai has a unique collection of Byzantine icons that reflects all trends and schools. Many can only be described as masterpieces, and among these must be counted the pair of icons of the Prophets Elijah and Moses, painted by the artist Stephanos. These are among the most perfect and impressive icons to have been painted at Mount Sinai. The artist has also signed them, a very rare occurrence for their date. The inscriptions are in both Greek and Arabic, which is also unique for Byzantine icons. These two works are also unusual because of their large size; they are probably the largest Byzantine icons to be made for the Sinai Monastery, and are among the most monumental and astonishingly executed Byzantine works of art.

The Prophet Elijah is portrayed full length, but slightly turned rather than full face, as though Elijah has stopped and turned his head and the upper part of his body on hearing the voice of God. The saint's hands are raised, and his whole pose is reminiscent of the figures of praying saints whom we know from tenth-century *enkolpion* crosses (St Petersburg, Hermitage, Menshikov Palace 1998, nos 30–49). In the top right-hand corner are two small images: a raven, which according to the Bible brought the Prophet food in the desert, and a right hand raised in blessing, which is minute compared with the powerful figure of the Prophet. The raven bears a Eucharistic wafer. The background and borders of





used as a prototype for works by Greek, Cretan and Russian artists (Weitzmann 1986, pp. 95–97).

Portrayals of St Catherine in imperial attire were evidently common in the twelfth and thirteenth centuries, although there are even earlier examples. There is a curious image of this type in the frescos painted in 1230–34 from the Church of St Nicholas at Spilias Pentelis (Museum of the First Ephoria, Athens), exhibited in 1985 in Athens (Athens 1986, p. 45, no. 32). However, the iconography and style of this Sinai icon of St Catherine’s life are unique. The colour-scheme is based on a combination of gold, green, and red; an active and significant role is played by the abundance of white pearls that adorn the saint’s garments. The tones are pure and concentrated, especially the red. The technique that the artist employs for the gold decoration on the drapery and the accessories is interesting: he simply uses the gold background on which the saint’s figure is painted, leaving blank those areas where gold decoration is required, for example on the crown. The face is painted very freely, though carefully delineated. The arrangement and the style in which the surrounding scenes are painted, especially the technique of using the background for the gold detailing, suggest that the icon was painted by a miniaturist. Some miniatures survive offering parallels for some of the details, for example, the saint’s crown and earrings: the latter can be seen in a miniature, *The Arrival of Western Princesses* in Constantinople, from a manuscript of 1179 in the Vatican Library (Ms. Gr. 1851, fol. 3v). A further curious feature is that St Catherine’s imperial garments are not abstract, but are drawn with fairly precise, realistic detail, and could only have been painted by someone who was well acquainted with Byzantine court life. It is possible that the unknown artist appeared in the monastery during the turbulent years of the Latin capture of the Byzantine capital, or somewhat earlier. The style and character of the painting does not stray beyond the bounds of late twelfth-century Byzantine artistic traditions. The icon may be dated either in the late twelfth century or even in the early part of the thirteenth century. YAP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Sotiriou 1956, pl. 166; Sotirou 1958, pp. 147–49; Weitzmann 1986, pp. 95–97, fig. 25; *Sinai* 1990, pp. 114–15, pl. 46; Vokotopoulos 1995, p. 204, no. 61

S61

Templon epistyle with the Miracles of St Eustratios

Byzantium (Sinai), artist probably Cypriot, 12th century
Wood panel with raised borders, tempera;

34.8 × 135.8 × 4.5 cm; 34.5 × 138 × 4 cm

INSCRIPTIONS in red on a gold background above each scene

PROVENANCE made for the chapel of the Five Martyrs of Sebaste at the Monastery of St Catherine at Mount Sinai; now in the monastery’s icon depository

The epistyle consists of two parts, each containing six scenes, which are separated from each other by decorative arches. On the left panel, apart from five scenes depicting the miracles of St Eustratios, there is a Deesis with full-length figures of Christ, the Virgin and John the Baptist. When the two parts are joined, however, the Deesis is not in the centre but moved one unit to the left. The reverse side of the epistyle has been primed and painted with red and black wavy lines to give a marbled effect. On the front, polished concentric circles have been applied over the gold background and borders; the saint’s haloes have been decorated in the same way. These specific decorative features on both the front and reverse point conclusively to an origin for the epistyle on Mount Sinai. It is also obvious that it was intended for the Chapel of the Five Martyrs of Sebaste, which is inside the monastery. These holy martyrs (Eustratios, Auxentios, Eugenios, Madarios and Orestes) were often referred to as ‘the holy martyr Eustratios and cohort’ (Sergiy 1876, pp. 386–87).

Eleventh- and twelfth-century Byzantine epistyles have survived depicting the Holy Week Feasts or figures of the saints. Hagiographic cycles of saints depicted on epistyles are today known only from two Sinai works: the epistyle of St Eustratios and a badly damaged example with scenes of the miracles of St Nicholas (Weitzmann 1986, pp. 67–69). But the existence of such hagiographic epistyles is recorded in Byzantine texts: the eleventh-century Byzantine historian Michael Attaleiates refers to a pair of panels with the Deesis and scenes from the life of John the Baptist at the Monastery of Christ in Constantinople (Ševčenko 1992, pp. 57–61); there was also a monastery dedicated to the Holy Martyrs of Sebaste outside the walls of Constantinople. This reference to the Constantinopolitan tradition is very important. The conformity to metropolitan traditions is strongly reflected in the Mount Sinai panels. In the wake of Weitzmann’s work there can be no doubt that the artist who painted these panels used as his prototype an illuminated text of the life and miracles of St Eustratios. However, the features of the narrative told in the Saints’ Passion and depicted in the miniatures that we know today differ from the scenes shown on the epistyle.

The artist evidently used a different model, which has not survived or has not been found, but the general trend is not in question (Weitzmann 1979, pp. 108–10; Weitzmann 1982/4, pp. 250–51). Like the Byzantine miniatures, the Mount Sinai panels provide us with valuable information concerning Byzantine society. The scenes of the miracle are not governed by convention, as is typical of Old and New Testament subjects. On the contrary, the artist has taken the opportunity to introduce into the story details from everyday life, and to dress his characters according to the prevailing fashion. However, the setting of the scenes beneath arches is fairly standard; these, and their ornamental decoration, with brightly coloured circles, scrolls, points and acanthus leaves, are borrowed from Byzantine manuscripts. The strong colours of the decoration stand out effectively against the gold background, evoking the renowned Byzantine cloisonné enamels on gold, which were often used to decorate the templon and church plate. It is possible that to some extent the painterly arches in the epistyle of St Eustratios imitate enamel epistyles, of which the Pala d’Oro in St Mark’s in Venice may give us an idea.

An unvarying element in the narrative scenes is a wall in the background, which the artist uses to draw a border between the unearthly world symbolized by the shining gold background and the earthly world where the events depicted are taking place. At the same time the gold background and shining gold circles that frame every scene emphasize the miraculous nature of the events portrayed.

Compositionally most of the scenes are the same: background buildings with rounded or pointed gables, and (in six out of eleven scenes) a figure lying on a large couch and St Eustratios striding towards it, his hand outstretched in blessing. The artist varies the parade of identical types by changing the pose of some of the characters and the colouring. The figure of St Eustratios stands out in every scene thanks to his red and blue robes. A certain similarity in the way in which the faces are painted in this icon betrays the hand of a miniaturist accustomed to working on a small scale, with the primary aim of conveying character and personality. The artist has a certain standard pattern that he repeats from one scene to the next: the young women in scenes four and five are of the same type, as are the portrayals of the nuns in scene seven.

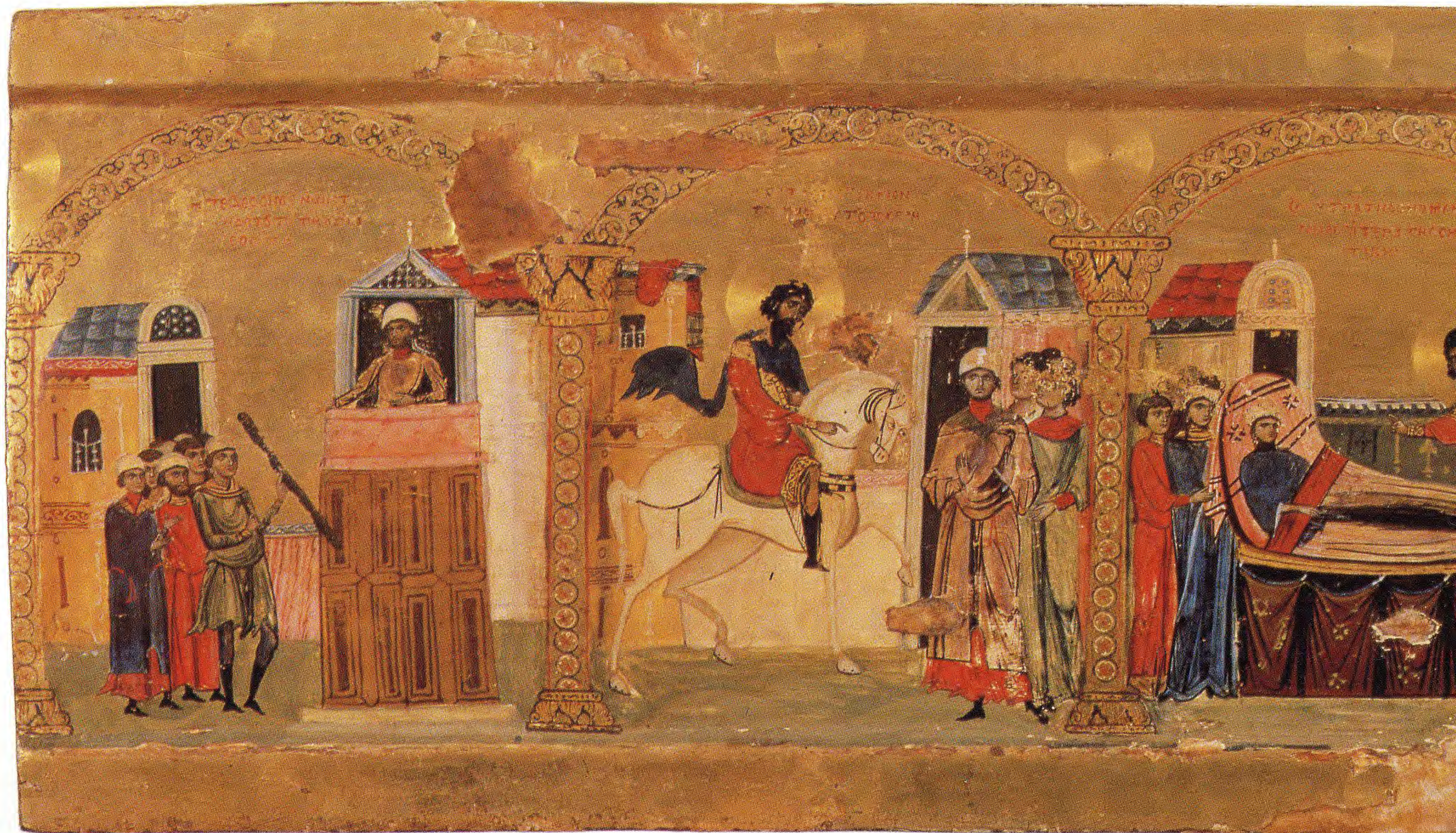
The epistyle of St Eustratios has been variously dated from the early to late twelfth century, but is almost universally thought to be the work of a Cypriot artist working at Mount Sinai itself. While in agreement with this view, the present writer suggests that directly or indirectly the epistyle reflects the traditions of Constantinople. This does not put in doubt the artist’s Cypriot origins, but would indicate that he followed metropolitan trends, which is also suggested



ΚΑΙ ΤΕΤΑΡΤΟΙ ΤΟΙΣ
ΤΕΣ ΤΗΝ ΕΦΩΝΟΜΕΝΗ
Η ΤΩΝ



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both by the very fact of the hagiographic epistyle’s rarity and by its polychrome decoration, which probably reproduces that of cloisonné enamels.

The epistyle is highly decorative: at a distance its many colours gleam against the shining gold like a scattered cluster of precious stones. The scenes, recognizable even at a distance, evoke the text of the saint’s life, spurring the beholder to perfection and purification. YAP

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Sotiriou 1956, pls 103–11; Sotirou 1958, pp. 109–10; Weitzmann 1979, pp. 108–10, figs 28–29; Weitzmann 1982–5, pp. 250–51; Weitzmann 1986, pp. 67–68; Sinai 1990, p. 106, figs 20–22; Vokotopoulos 1995, p. 200, nos 38–40

S62

Icon with the Archangel Michael from a Deesis set

Byzantium (Sinai?), Constantinople or Cypriot artist, 13th century
Wood panel with raised borders, tempera; 105.5 × 75.5 cm
INSCRIPTIONS red monograms on gold:
O APX[ANΓEA] MIX[AHA] (the Archangel Michael)
PROVENANCE from the sanctuary basilica of the Monastery of St Catherine at Mount Sinai

The icon is painted on a thick panel with reinforcing pegs inserted into the sides and back. The borders are wide: 7.5 cm at the top and bottom and 6 cm at the sides. The back of the icon is covered with canvas and gesso. The background and borders are covered with gold; this is a real gold background, not the coloured-varnish imitation typical of Mount Sinai icons in the twelfth and thirteenth centuries. The archangel’s halo is outlined with a thin pounced line. The inscriptions in the upper corners are in red. The icon is a half-length image of the Archangel Michael, whose figure takes up the entire icon and even encroaches on the raised edges. The inner field and the raised borders form two spatial planes; the illusion is created that the Archangel is looking at the spectator through a window. This large figure has harmonious proportions evocative of classical Greek sculpture. The proportions and gestures and the slight turn of the body and head are filled with such classical beauty and perfection that they create the impression of an ideal creature who bears the stamp of God. The light green robe has been painted with broad areas of highlight, as if it were filled with light. The cloak of warm, brown ochre is covered with gold striations; their radiating, parallel rays create the effect of an unearthly, divine light. These two lights gradually merge into a harmonious whole. The dark brown expanse of the wings is broken up by the gold decoration; the lower part of the wings is rendered with semi-transparent grain applied over the still visible gold

background. The outline of the uplifted wings echoes the lines of the halo. The crown of dark hair is bisected by a turquoise band which has a large red ruby in a gold setting and four white pearls held by gold pins. These precious stones are the only pure, concentrated colour in the icon, and they draw the gaze to the young, classically beautiful and inspired, calm face of the Archangel, which is composed of a complex layering of colour, skilfully blended to surprisingly harmonious effect. The exquisite beauty and nobility of this icon make it an undisputed masterpiece of Byzantine art.

The Archangel Michael was originally part of a monumental Deesis ensemble, of which two other icons have survived: The Archangel Gabriel, which also hangs in sanctuary of the basilica, and probably the Apostle Peter, which so impressed Weitzmann (Weitzmann 1983, fig. 15, pp. 18 and 20). It is possible that the monastery’s icon depository contains other icons from this ensemble, particularly of the Virgin, John the Baptist and Christ Pantokrator. Research has shown that large icons forming part of a Deesis composition appeared in Byzantine churches in the early eleventh and possibly even late tenth centuries, but actual examples of works are known only from the twelfth century (Weitzmann 1986, pp. 93–94; Chatzidakis 1976, pp. 182–84). To judge by its size, the Deesis from which the Archangel Michael icon comes (it measures approximately 105 × 75 cm) was intended for a large church, and most likely for the templon of the basilica of the monastery. The question arises whether the Deesis was sent from Constantinople or another Byzantine centre, or was painted at Mount Sinai. Large icons were known to have been transported, for example the icons for a large Deesis that were brought to Russia in the late fourteenth century, each of the seven icons measuring about 148 × 97 cm (*Gosudarstvennaya Tretyakovskaya Galereya* 1995, nos 72–77). However, the Monastery of St Catherine has in its possession some badly damaged icons of the Comnene era measuring 64.4 × 49.6 cm that form a Deesis, including an icon of the Archangel Gabriel (Weitzmann 1986, fig. 19), which might have been used as a prototype for this monumental Deesis ensemble of the thirteenth century. Thus there is a strong possibility that the icon was painted at Mount Sinai. Regardless of where it was painted, however, and no matter how closely it follows a recognized pattern, the Archangel Michael cannot be regarded as a second-rate copy: its refinement and technical skill are in keeping with the work of the metropolitan, Constantinopolitan school. Weitzmann believed that the icon with the Apostle Peter, which probably forms part of the same Deesis, was either painted in Constantinople in the thirteenth century or, less likely, might have a connection with Cyprus; the monastery had close ties there especially in the twelfth and thirteenth centuries. As for the other icon from the Deesis, the Archangel Gabriel, the

view has been put forward that it belongs to the Palaeologan period, dating from the late fifteenth century (Sotiriou 1956, pp. 207–8, pl. 237). However, the Deesis icons have so many features typical of the late Comnene style that this late date must be ruled out. If they are from the Palaeologan period, i.e. after 1261, they must be early Palaeologan, and therefore should not be dated later than the thirteenth century. In the Vatopedi Monastery on Mount Athos a wonderful icon of Christ Pantokrator has been dated to the late thirteenth century (Tsigaridas 1998, pp. 368–69); on this similar techniques have been used to paint the hands and a similar system of gold striations on brown ochre is used for Christ’s robe. There are several parallels also to the famous icon of the Virgin (1260–70) from the Hilandar Monastery (*Hilandar* 1978, p. 64).

The dating of the Archangel Michael icon can thus be narrowed to the thirteenth century, as it is probably an early Palaeologan work. It copies a Constantinopolitan work from a monastery dating from the Comnene era, imparting to the icon a style that is even more monumental. The marvellous skill with which it is painted suggests that the artist trained in a major centre, regardless of whether he came from Constantinople or Cyprus, and his work is characterized by a heightened sense of style and of the refined beauty of classicism.

The creation of a large new Deesis for the templon of the monastery’s basilica would have been an event of some significance. It is interesting, however, that when he painted the new icons the artist copied an earlier Deesis from the monastery, which in style and quality was indisputably a metropolitan work and may have been an imperial gift. The artist working here belonged to the metropolitan élite. The creation of the new Deesis may have been connected to the revival of the Byzantine Empire under Michael Palaeologos, and this would also explain the link with Comnene works. This is, however, no more than conjecture. YAP

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



S63

Bilateral icon with Sts Sergios and Bacchos and The Mother of God and Christ Child

Mediterranean (Sinai), 13th century

Wood, mixed media, coloured lacquers; 95 × 52 × 5 cm

INSCRIPTIONS red on gold O[Α]Γ[Ι]Ο[Σ] CΕΡΓΙΟ[Σ]

O[ΑΓΙ]Ο[Σ] CΑCΧΟ[Σ] (St Sergios; St Bacchos)

PROVENANCE in the icon depository at the Monastery of St Catherine at Mount Sinai

The icon depicts Sts Sergios and Bacchos on horseback, dressed as knights with spear, bow and banner. The lower part of the icon is occupied by a green ground. The horses' legs are outlined in the same colour green where they abut the ground behind. The background consists of a coloured varnish over polished silver and was originally gold-coloured; today it is badly discoloured. The outlines around the figures are clearly distinguishable. The monolithic, sculptural figures of the warrior saints on horseback stand out against the shining, golden background. Each line is clear, as if finely chiselled, and the details are carefully delineated. The artist has used a combination of rich, vivid colours. St Sergios' tunic, which has darkened over the years, is painted in azurite blue, his cloak and breeches are bright red; the gold of his coat of mail, for which the same technique as for the background was used, is remarkable for the detail in which the hundreds of links of chain mail are painted. St Bacchos' garments are in contrasting colours: a red tunic, blue cloak and green blue breeches. His horse has a light brown coat; that of St Sergios is white, slightly yellowed now from the darkened varnish. The icon's design achieves a remarkable harmony, based as it is on a repetition of parallel lines that create a particularly musical rhythm, which is echoed by the rhythm of the colours. The warrior saints are simultaneously static and full of movement, conveyed both by the rhythm of line and colour and by foreshortening. In this work we see neither the pure profile nor the fully frontal view typical of icons. The carefully painted, naturalistic detail, particularly of the weapons and the horses' caparisons, do not conflict with the icon's overall structure: a fine balance is struck between what is real and what is idealized. The rich patches of colour on the garments, as in true Byzantine painting, are merely a prelude to the most important aspect: the inspired faces of the saints, touched by divine fervour.

The warriors' faces are noble, calm and apparently illuminated by a divine inner light, with no suggestion of suffering. Their faces are made up of subtle, transparent colours, with delicate half-tones. An exquisite pistachio green tone is used for the shadows; for the cheeks, neck and forehead, a slight ruddy tinge; the fine red lines emphasize the facial features, while the

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thick black brows and brown eyes are conspicuous. The outlines of both faces and hands are clearly delineated; the colour of the hands is warmer, owing to the better survival here of the yellow lacquer used for flesh. Though grounded in Byzantine tradition, the artist has employed techniques used in Western medieval painting and methods and materials used in the Middle East. He is also the painter of an icon with St Sergios and a Donor (Weitzmann 1981, p. 232) and, possibly, that with the Mother of God Blachernitissa (cat. S57).

Sts Sergios and Bacchos are celebrated by the Orthodox Church on 7 October. Both were martyred at the end of the third century. They had belonged to the *schola gentilium*, a regiment made up of soldiers from subject nations and allies. Sergios was *primikerios* (leader of the regiment) and Bacchos was *sekoundoukerios* (second-in-command). A feature of their court dress was the torque (*maniakion*) worn around the neck, which after their martyrdom became the attribute of the two saints (Maguire 1996, pp. 17–18). The saints were particularly revered in Syria and along the Euphrates (Sergiy 1876, pp. 322–23). In the early sixth century the emperor Justinian built a church in Constantinople in their honour, as they had appeared to him in a vision warning him against death. The church, which was close to the Great Palace, and the cult of the two saints became an integral part of everyday court life and ritual. The church housed the heads of the two saints, relics which pilgrims venerated as they visited the sacred sites of the Byzantine capital (Majeska 1984, pp. 39, 95, 264–65). An encaustic portrait icon of the saints dating from the sixth century is one of the earliest images of Sergios and Bacchos to have survived and is also connected with the Monastery of St Catherine. Taken from Mount Sinai by Archimandrite Porfiry Uspensky in the mid-nineteenth century, it is today kept in the City Museum of Eastern and Western Art in Kiev (Bykova and Etinhof 1981, pp. 38–43). Since the icon is part of a group of early encaustic metropolitan icons that at one time were collected together at the Monastery of St Catherine, it is possible that it relates to the time when the monastery was founded by Justinian and reflects the legend of the emperor's vision of the martyrs. It would seem to reflect the reverence with which their cult was held locally, from the time of the monastery's foundation.

Icons depicting pairs of warrior saints on horseback were particularly common in the Middle Byzantine and subsequent period, a fact not unrelated to the Crusades. Not only were Sts Sergios and Bacchos depicted as knights on horseback as in this icon, but so were Sts Theodore and George (Weitzmann 1981, p. 220), Sts Boris and Gleb, known from Russian works that look back to Byzantine prototypes (Lazarev 1983, nos 37–38; Smirnova 1976, pp. 219–21),

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Sts Theodore Teron and Theodore Stratelates (*Cristiani all'Oriente* 1999, p. 226). Common features in these icons are the absence of any defeated enemy (whether dragon, serpent or Tsar Kolojan); the way the warriors turn slightly towards each other as if conversing, and the reflection in their attributes, garments and sometimes even poses of a chivalrous warrior culture with its idealized attitudes.

The present icon indisputably belongs to the era of the Crusades. Details such as the streaming white banner with the red cross and the form of the quiver – borrowed by the Crusaders from the Mongols – point to a Crusader workshop. According to Weitzmann, the icon was painted in the late thirteenth century in a workshop in Cyprus or southern Italy and, judging by the banners, was linked to the Templars (Weitzmann 1982/3, pp. 345–46). The view that it was painted in a Cypriot workshop after the mid-thirteenth century is supported by Mouriki, who believes it may be associated with the Syrian minority there (*Sinai* 1990, p. 119). In my opinion the artist is likely to have been an Armenian icon-painter from Cilicia commissioned by a knight of the Kingdom of Antioch around 1260–70.

On the other side of the icon is a monumental, half-length portrait of the Mother of God supporting Christ on her left arm, a variation of the Hodegetria type, although the Child is portrayed not full face in the traditional style, but half-turned towards His Mother. A distinguishing feature is the cross-legged pose in which Christ sits. The Virgin wears traditional robes, a blue dress and cap under a purple-brown *maphorion*; where the *maphorion* falls around her head its bright-red lining is visible. Christ's gold robes are articulated by the black lines of the folds and the pearl decoration on the collar, sleeves and *clavus*, and his halo takes the form of a cross indicated in red lines with white pearls. He holds a white scroll, its edges outlined in red. In spite of significant wear, the icon is still impressive. The artist's hand is distinguished by clear, geometrically emphatic drawing and a restrained use of colour. The technique used on the faces is the same as for Sts Sergios and Bacchos and the Mother of God Blachernitissa. Despite apparent differences in the general impression, detailed comparison would indicate that the Virgin and Child icon was painted by the same artist (or at least in the same workshop) as Sts Sergios and Bacchos. Iconographically, the Mother of God and Child icon is linked to the theme of the Passion as an image of the eucharistic sacrifice (Baltoyianni 1994, pp. 211–71). This theological aspect is closely reflected in the icon's structure, with its monumental, solemn images; while Mary's figure is clearly delineated against the gold background the gold figure of Christ almost merges with it, His face standing out as if from a stream of golden light. The aesthetics of the icon undoubtedly reveal

echoes of Byzantine theological disputes from the period of the Comneni and the Angeli. Its artistic resolution demonstrates the subtle fusion of Byzantine and Western culture. It should also be noted that both this double-sided icon and the Mother of God Blachernitissa relate to well-known Constantinopolitan prototypes and can be linked to the milieu of the imperial court. The artists at the Monastery of St Catherine may have copied Byzantine icons that were kept at the monastery, or may have brought with them tracings from the famous holy sites of Constantinople. The icons reflect a highly refined culture and did not come into being by chance at St Catherine's Monastery. Only further study can reveal whether the artist belonged to a workshop in Cyprus or southern Italy or Cilicia, or whether he was connected to the Templars or Minorites or knights of Antioch. These are, however, among the finest and most interesting works of the thirteenth century, and reflect the individuality both of the artist (or artists), and of the donor who inspired their creation. YAP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Sotiriou 1956, pls 185–86, pp. 170–71;

Weitzmann 1982/3, pp. 345–46; Weitzmann 1984,

pp. 148–49, pl. LIII, figs 3–4; 1985, figs 125–26; Mouriki

1986, pp. 67–69, pls 63–64; *Sinai* 1990, p. 119, pl. 66

Russ



Russia



The Grand Princes and Tsars, 12th–16th centuries

R1 Gold plaques with cloisonné enamel

a) Medallion with Christ

Byzantium, 10th century

2.2 × 0.9 cm

PROVENANCE acquired in 1921 from the collection of Georgy P. Alexeyev, court chamberlain
State Hermitage Museum inv. no. 0 297

The gold plaque, of which only a fragment is preserved, shows the face of Christ in cloisonné enamel. The dating of this fragment is based on the execution of the enamel: the image is formed on a gold background, and its main silhouette is clearly visible on the reverse; on the other side, the number of strips used to articulate the image is small. By the second half of the eleventh century the number of strips had increased to become a dense network, dominating the surface of the image and giving it a graphic appearance (Bank 1978/2, p. 244). A small number of strips combined with a gold background is typical of enamels of the late ninth to tenth century (Wessel 1967, p. 244). The Hermitage fragment appears to belong to this period. Its condition is such that it is impossible to determine whether it was part of a medallion showing a bust or belonged to a separate standing figure. VNZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

b) St Anne

Kievan Rus' (Kiev, Graeco-Russian workshop), 12th century

Diameter 2.7 cm

PROVENANCE found in Kiev during excavations by Dmitry Mileyev in 1910 on the estate of the house of the metropolitan of St Sophia Cathedral; acquired by the Hermitage in 1925 from the Academy of the History of Material Culture

State Hermitage Museum inv. no. 637/383

A round, slightly concave, gold plaque with cloisonné enamelwork. It bears a half-length representation of St Anne. There is a vertical inscription (in Greek), in blue enamel, on either side: NAFIA ANNAH.

The medallion is distinguished by the perfection of its execution and by some details that are not characteristic of the work of Russian enamellists (such as the painstaking depiction of the hands, and the bright red and ash-tinged pale blue tones of the colouring). All the features of the St Anne

R-1a,b,c



medallion indicate a Byzantine import, but this would appear to be contradicted by the Slavonic inscription at the sides of the image. Tatiana N. Makarova has observed that the medallion was probably made in a 'workshop employing Graeco-Russian artists', which provided 'clear evidence of the participation of Greek artists in the establishment of enamelling in Rus' (Makarova 1975, p. 62). ZAL

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Makarova 1975, p. 62, no. 92, p. 112

c) The Mother of God from a Deesis

Kievan Rus' (Vladimir?), 12th–13th century

4 × 2.8 × 0.5 cm

PROVENANCE found in outskirts of Yaroslavl'; acquired by the Hermitage from the Imperial Archaeological Commission in 1901

State Hermitage Museum inv. no. 2033/1

A gold icon case with three loops for suspending pendants from below. There are four apertures on either side for fastening to adjoining icon cases (Makarova 1975, p. 108). However, it has been suggested that this piece forms part of a prince's diadem (Bocharov 1984, p. 61; *Moscow* 1988, p. 385). On the obverse is a bust of the Virgin with her head bowed to the right, one hand raised in a gesture of prayer. At the sides are monograms: MP ΘY. This image, together with the images on other pieces (of an icon case or diadem) must have formed a Deesis. The plaque was probably produced by enamellists to a prince of Kiev in the twelfth century. In the colour and composition of

R-1d



the enamel, the shape of the plaques and the loops for threading, it is closely related to the diadems from Sakhnovka and Kiev. The plaque, together with the pendants from the Vladimir hoard found in 1865, has also been attributed to the work of craftsmen of the Vladimir-Suzdal region (*Moscow* 1988, p. 272). ZAL

EXHIBITION HISTORY *Moscow* 1988, no. 254
BIBLIOGRAPHY Makarova 1975, no. 63, pp. 51, 108; Bocharov 1984, p. 61; *Russkaya emal'* 1987, no. 6, pp. 14, 230; *Moscow* 1988, pp. 371–79, no. 254, pp. 192, 384

d) St Mark, in a chased silver case

Kievan Rus' (Kiev), 12th century; case: Monastery of the Caves, Kiev, late 17th century

4.5 × 2.9 cm; case 9.5 × 5.2 × 1.1 cm

PROVENANCE purchased by the Hermitage in 1982
State Hermitage Museum inv. no. ERO-9309

It is likely that the plaque was once part of a prince's crown or diadem. A similar diadem is currently in the Russian Museum at St Petersburg, and consists of a Deesis with seven figures: the Pantokrator, the Mother of God, John the Baptist, the Archangels Michael and Gabriel and the Apostles Peter and Paul. LAZ

EXHIBITION HISTORY Lugano 1986, no. 46; *Moscow* 1988, no. 253
BIBLIOGRAPHY *Moscow* 1988, no. 253

Gold pendants with cloisonné enamel

a) Holy martyrs

Kievan Rus' (Kiev or Vladimir), 12th century

5.5 × 3.7 cm; 5.5 × 3.7 cm

PROVENANCE found in 1865 as part of a hoard in the Vetshany city district in Vladimir; acquired in 1952 from the Russian Museum in Leningrad

State Hermitage Museum inv. no. ERA-11/1-2

Images of martyr saints, possibly St George or the canonized princes Boris and Gleb (Kondakov 1891, p. 293), are shown on the obverse of the pendants. The pendants (ornaments worn on the temples) from the Vladimir hoard, found in 1865, constitute some of the most interesting works of Old Russian jewellery. The production site of these ornaments has not been definitively identified, since jewellery underwent frequent changes of ownership and was dispersed widely as trophies, gifts, dowries, etc. It is likely that these pendants were made in Kiev, the major centre of production of gold ornaments with cloisonné enamel in Rus'. However, production of such items may have already become established in the late twelfth century in Vladimir on the Klyazma, a city which was rapidly developing as one of the major centres of Old Rus'. SVT EXHIBITION HISTORY Moscow 1988, no. 252
BIBLIOGRAPHY Tolstoy and Kondakov 1897, pp. 109–110; Korzukhina 1954, p. 167; Makarova 1975, pp. 35–36, fig. 5; *Russkaya emal'* 1987, p. 13; Moscow 1988, pp. 193, 385

b) Sirens

Kievan Rus' (Kiev), 12th century

5.6 × 5 × 1.5 cm

PROVENANCE found in a hoard in 1885 from Troitsky (Rylsky) Pereulok in Kiev, opposite the chapter house of St Sophia Cathedral on the estate of M. Esikorsky, while a trench was being dug under the foundations; acquired by the Hermitage from the Imperial Archaeological Commission in 1888

State Hermitage Museum inv. no. 635/7

The art of cloisonné enamelwork developed in Rus' in the mid-eleventh century and reached its peak between the latter part of that century and the following one. Women's cloisonné enamel adornments are frequently found in hoards that can be dated to that period by the assortment of objects, usually including silver ingots of the Kiev or, less frequently, the Novgorod type, and sometimes Byzantine coins of that period (Korzukhina 1954, pp. 19, 73).

The hoard to which the present pendant belonged was buried between the 1170s and 1240 (Korzukhina 1994, no. 98, pp. 117, 118, map 4). The pendant depicting sirens from this hoard is usually assigned to the twelfth century (Moscow 1988, no. 255, pp. 192, 385).

R-2a



The pendants with representations of sirens have been classed as a particular group, made in a single workshop in which different masters worked. One group of pendants, including the examples published here, was made to order, but at various dates by the same highly skilled master. Other pendants were made in the same workshop by less-skilled copyist masters (Makarova 1975, pp. 22–26).

On Kievan Rus' pendants, the sirens are shown wearing caps, haloes and crowns; sometimes they have nimbuses, as in the present example. In feminine adornments, of which the pendants formed a part, the images of sirens (imaginary bird-maidens) may have represented protectors of love. In ancient, and subsequently Byzantine, symbolism, sirens were associated with images of Eros and Aphrodite; in Iran and Transcaucasia they were related to the worship of the sun. In Byzantine art, images of sirens are found in miniatures, ivory work, cloisonné enamels and on silver cups, but rarely on glazed ceramics (Darkevich 1975, pp. 194–96). The image of the siren reached Rus' via Cherson and the Tauric cities, where it was widespread on glazed pottery. Crimean ceramics were also strongly influenced by the Armenian–Persian tradition. This is possibly why Old Russian sirens were shown with head-dresses, as was the custom in Iran and in Transcaucasia (Yakobson 1950, pp. 209–12). ZAL EXHIBITION HISTORY Lugano 1986, no. 48; Moscow 1988, no. 255
BIBLIOGRAPHY Kondakov 1896, pp. 124, 132; Korzukhina 1954, no. 98, pp. 117–18; Makarova 1975, no. 6, p. 102; Bocharov 1984, pp. 51–52; *Russkaya emal'* 1987, no. 1, pp. 12, 230; Moscow 1988, pp. 371–79, no. 255, pp. 192, 385

R-2b



c) Holy martyrs

Kievan Rus' (Kiev, possibly the workshop of the Monastery of the Caves in Kiev), 12th century

4.4 × 3.6 × 1.2 cm; 4.4 × 3.6 × 0.5 cm

PROVENANCE found as part of a hoard in 1887 near Aleksandrov Square, Chernigov; acquired by the Hermitage from the Imperial Archaeological Commission in 1888

State Hermitage Museum inv. no. 1021/9, 10

Gold pendants decorated with cloisonné enamelwork, and sometimes also with pearls, which formed part of the ceremonial ornamental jewellery of princesses. These adornments included head-dresses from which pendants hung on either side of the face. The pendants may have hung on fine chains (Korzukhina 1954, p. 54; see also *Otchety Arkheologicheskoy Komissii*, St Petersburg, 1911, p. 60, figs 100a, 100b, 101). Alternatively, they may have hung from the head-dress on suspensions (chains of medallions with cloisonné enamelwork) (Rybakov 1971, p. 35).

If the head-dress was intended for use during ceremonial religious services, the images adorning it, executed in cloisonné enamel, were regularly associated with Christian subjects (Rybakov 1971, pp. 31–36). The obverses of these pendants are therefore decorated with single half-length representations of young men with nimbuses, holding crosses, who may be the martyr saints George and Demetrios (Kondakov 1896, p. 123). The Tree of Life is depicted on the reverse. The pendants with representations of saints were probably made in special workshops (Makarova 1975, pp. 32–36), and that of the Monastery of the Caves, Kiev, has been suggested (Bocharov 1984, pp. 72–73). Pendants are usually found in hoards buried during the invasion of Batu in



R-2c



R-2d

1237–41, but they can be assigned to a wider time-span, from the twelfth to the early thirteenth century.

The hoard in which these pendants were found was buried between the years 1170 and 1240 (Korzukhina 1954, pp. 137–138, no. 149, map 4). The published pendants are dated to the twelfth century (Moscow 1988, no. 257), and specifically to the first half of that century (Bocharov 1984, pp. 72–75). ZAL

EXHIBITION HISTORY Moscow 1988, no. 257

BIBLIOGRAPHY Kondakov 1892, p. 334; Kondakov 1896, pp. 122–24, pl. XI, 2, 3; Korzukhina 1954, pp. 137–38, no. 149, map 4; Makarova 1975, nos 31–32, p. 105, pl. 4, nos 3–4; Bocharov 1984, pp. 72–75; *Russkaya emal'* 1987, nos 3–4, pp. 13, 230; Moscow 1988, pp. 371–79, no. 257, pp. 193, 385

d) Ornament

Kievan Rus' (Kiev?), 12th century

5.7 × 5.1 × 1.6 cm; 5.8 × 5.0 × 1.7 cm

PROVENANCE found in a tomb excavated in 1883 in Chernigov, in the cathedral church of Sts Boris and Gleb; acquired by the Hermitage from the Imperial Archaeological Commission in 1884
State Hermitage Museum inv. no. 1020/15, 16

The discovery of pendants in a tomb in the church of Sts Boris and Gleb, as well as in hoards, provides important evidence for the notion that these adornments were buried with the dead (Korzukhina 1954, p. 52). The pendants in the Hermitage, like the others, consist of two identical leaves, in the centres of which are ornamental cloisonné enamel inserts. Close examination has shown that these details were made separately from them and then fixed on the bases. The distinctive feature of these pendants is that the central part is edged with pearls and a border of hollow gold beads imitating large grains. A row of mushroom-shaped motifs, linked by filigree arches, runs around the edge of each pendant at the joint of the leaves. These stylistic, constructional and technical features have

led the pendants to be classified in a group of their own (Makarova 1975, pp. 36–40). The closest pendants to the examples in the Hermitage were pendants from Kiev (lost in 1941–45), which had the same structure with an enamel insert in the centre, surrounded by a pearl circlet and a border of hollow gold beads (Makarova 1975, nos 39–40). The pendants were suspended either on chains of enamel plaques (*ryasny*), or on gold suspension chains, as for example in the chain from Sakhnovka (New York 1997, nos 213, 214). ZAL

EXHIBITION HISTORY Moscow 1988, no. 256

BIBLIOGRAPHY Kondakov 1896, pl. XIII; Korzukhina 1954, p. 52; Makarova 1975, p. 106, nos 45–46; Moscow 1988, pp. 371–79, no. 256, pp. 195, 385

R3

Three-bead pendant ring

Kievan Rus' (Kiev), 1170s – mid-13th century

Gold, granulation, filigree; length of ring 3.2 cm; length of bead 1.7 cm

PROVENANCE found in a hoard in 1885 from Troitsky (Rylsky) Pereulok, Kiev, opposite chapter house of St Sophia Cathedral on the estate of M. Esikorsky; acquired by the Hermitage from the Imperial Archaeological Commission in 1888
State Hermitage Museum inv. no. 635/8

Three-bead pendant rings (worn on the temples) were characteristic of the eastern Slav tribe of the Polyane. Kiev was the tribal centre of the Polyane, and in the ninth century it became the capital of the Old Russian state. Consequently, rings of this type became widespread in Kiev and in the Kiev district from the eleventh to thirteenth century (Moscow 1988, p. 384). ZAL

EXHIBITION HISTORY Moscow 1988, no. 249

BIBLIOGRAPHY Korzukhina 1954, pp. 117–18; Moscow 1988, pp. 371–79, no. 249, pp. 191, 384

R4
Amulet, with Mother of God of
Tenderness on obverse and Medusa
head on reverse

Kievan Rus', 12th century
Gold, cast; 5.4 × 4.6 × 0.3 cm including loop
PROVENANCE found in 1886 at Kovshich, in the
Krasninsky district of the Smolensk province; acquired
by the Hermitage from the Imperial Archaeological
Commission in 1888
State Hermitage Museum inv. no. 2032/1

The amulet was given the name 'Smolensk grivna' (a *grivna* is an old Russian coin), after the place in which it was found. A circular amulet, it has a polyhedral eyelet, cast in a two-sided mould. On the obverse is the image of the Virgin with the Christ Child on her right arm, framed in ornamental bands, with an incised inscription on the edge $\text{VCTEPA MEAN I I HOHO\Theta H C HIHAHKE OCO\Upsilon ONBPVXA}$. In the background, there are deep-cut monograms $\text{M } \Theta \text{V}$. The relief nimbus of Christ is decorated with dotted ornamentation; that of the Virgin has a number of concentric circles. The outer circular margin is inscribed with a deep-cut but scarcely legible inscription. On the reverse is a representation of a woman's head with twelve interwoven snakes radiating from it. The edge bears a relief inscription $\text{✠ AGIOC AGIOC AGIOC KIV CABA\Theta \Theta O \Pi AHPHC OYPAN}$. The facets of the eye have inscribed chequerwork ornamentation.

The piece belongs to a special class of snake amulets, in which the obverse is taken up by the Christian image of the Virgin and Child, of the Tenderness type as in this case, and the reverse by a design featuring snakes. Similar snake amulets, usually assigned to the eleventh to twelfth century, are known in Byzantine and Old Russian art (Nikolaeva and Chernetsov 1991, pp. 58–63). The snake amulet form originated in Byzantium. Its sources lie in the classical culture of the second to third century AD, where amulets with images of the head of the Gorgon Medusa were widespread. One gem, with images of Perseus and the head of the Medusa, has the accompanying inscription 'Flee, gout, Perseus is chasing you' (Neverov 1976, p. 39; Neverov 1988, nos 13, 132–39, 285, 300–52, 428–33). In the Byzantine world, images of the Gorgon Medusa were widespread on soldiers' armour and shields and, of course, on amulets. Struck silver, enamel and stone amulets of the Middle Byzantine period are known, and have images of the Gorgon on the obverse and a magical inscription on the reverse (*Byzance* 1992, no. 244; New York 1997, pp. 166, 189).

Magical inscriptions usually accompany designs featuring snakes, i.e. an image of the Gorgon Medusa, with a quotation from the Book of Isaiah: 'Holy, holy, holy is the Lord of hosts:

R-4



the whole earth is full of his glory' (Isaiah 6: 3). The fact that the text is Greek and sometimes garbled on the Russian snake amulets shows conclusively that such amulets came to Rus' from Byzantium. Russian amulets combined Antique tradition, Christian beliefs and pagan traditions of the Slavs. It is possible that the traditional form of the snake amulets was actually developed in Rus': Christian representations of the Virgin and Child, the Archangel Michael, or saints, appeared on one side, while the reverse showed a composition featuring snakes. The Greek inscriptions were initially reproduced very accurately, but later copied with no particular understanding of the text, and subsequently were replaced or supplemented with Russian inscriptions. However, the inscriptions are always of an apotropaic nature.

The snake amulet in the Hermitage is a fairly exact reproduction of the gold amulet found in 1877 near Kiev (the so-called 'Belgorod grivna', currently held at the Russian Museum in St Petersburg), and is only a few millimetres smaller. The 'Belgorod grivna', with its mastery of details and production technique and correct Greek inscriptions, is thought by some to be a Greek work, probably twelfth century (Nikolaeva and Chernetsov 1991, no. 13); and by others to come from eleventh or twelfth-century Kiev (Pleshanova and Likhacheva 1985, no. 2). At any rate, the 'Belgorod grivna' or a similar snake amulet was the prototype of the Russian 'Smolensk grivna' presently in the Hermitage. The secondary nature and Russian provenance of the latter are visible in the details – the schematic intertwined drapery lines of the clothing, the division of the nimbuses with

dots and circles, the muddled Greek inscriptions and the almost illegible inscription on the outer edge. However, its date of execution is close to that of the 'Belgorod grivna', most probably in the twelfth century. ZAL, YAP
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Tolstoy 1888, p. 382, no. 13; Destunis 1889, pp. 111–12; Tolstoy and Kondakov 1897, pp. 162–63, fig. 222; Orlov 1926, pp. 31–32; Blankoff 1979, figs 19, 20; Nikolaeva and Chernetsov 1991, p. 59, no. 14

R5
Small icon with Mother of God Orans

Kievan Rus' (Kiev), 12th century (?)
Gold, gilding, gilded silver; 4.1 × 3.6 × 0.4 cm
PROVENANCE found Kiev 1910 by Dmitry Mileyev, during excavations in the grounds of the house of the metropolitan of St Sophia Cathedral; entered the Hermitage in 1925 from the Academy of the History of Material Culture
State Hermitage Museum inv. no. 637/381

The icon consists of two round gilded silver plates separated by a strip of bronze. A gold eyelet is soldered and fastened to the upper part. There is a border on the edge of the fastening plate; on the obverse is an image of the Mother of God Orans. On the back – a Greek cross with slightly broadened tips. Similar silver medallions with busts of Christ, the Mother of God and the saints were put on a silver cord to make a necklace. A similar necklace, with six different-sized medallions and adorned with crosses, was discovered in Suzdal in 1851. Medallions with images of Christ and the Mother of God Orans were discovered in Kiev in 1939. A similar medallion of Mary is preserved in Kiev (New York 1997, p. 301, no. 204). A particular feature of the Hermitage medallion is the markedly schematic treatment of her clothing. ZAL
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R6

Small stone icons

a) A Church Father

Rus' (Izyaslavl'), no later than 1240–41

Slate, carving; 6.5 × 6.3 × 4.1 × 4.2 cm

PROVENANCE from excavations in 1957 by M.K. Karger near Gorodische, Khmel'nitsk province (Old Russian town of Izyaslavl'); entered the Hermitage in 1978
State Hermitage Museum inv. no. ERA–43/3

The icon probably depicts the owner's patron saint, with whom he shares the same baptismal or monastic name.

The latest date for the icon can be determined fairly accurately: the winter of 1240–41. Izyaslavl' – a frontier fortress on the border of the principality of Volhynia – was destroyed by the Tatars. Its earliest date, however, is problematic, since objects of personal piety may have remained in use for long periods of time and may have had many owners. The lack of any inscription also makes dating difficult. Like other Old Russian objects belonging to the minor arts from Izyaslavl', this icon has been attributed to the work of a 'fairly primitive craftsman' (Nikolaeva 1983, p. 24). The saint depicted cannot be easily identified. Tatiana Nikolaeva has compared it with images of St Nicetas, bishop of Novgorod, who is likewise shown beardless; however, it is unlikely that this saint would have been venerated on the border between Kiev and Volhynia in the first third of the thirteenth century. It therefore most probably depicts one of two third-century bishops: St Theopemptos, bishop of Nicomedeia (feast day, 5 January), who met a martyr's end under Diocletian, having converted the sorcerer Theona to Christianity in the face of death; or St Rufus

(feast-days, 4 January and 8 April), the son of Symeon Cyrenaea, who was bishop of Thebes in Greece. Both saints were traditionally shown in icons young, beardless and in prelates' chasubles (Guryanov 1904, pp. 13, 22). One of these prelates would also seem to be depicted in the fourteenth-century fresco on the south-east face of the pillar beneath the cupola in the Church of the Protecting Veil, Pskov (Beletsky 1996, p. 69, pls XXXI–XXXII). SVT

EXHIBITION HISTORY Hermitage, Leningrad 1983, no. 238; Moscow 1988

BIBLIOGRAPHY Nikolaeva 1983, pp. 25, 60, fig. 48; Moscow 1988, p. 207

b) The Prophet Elijah

Rus' (Izyaslavl'), no later than 1240–41

Slate, carving; 8 × 5.7 × 1.7 cm

INSCRIPTIONS on background: АГІО ІЛІА
(St Elijah)

PROVENANCE from excavations in 1957 by M. K. Karger in Gorodische, Khmel'nitsk province (the Old Russian town of Izyaslavl'); entered the Hermitage in 1979
State Hermitage Museum inv. no. ERA–43/2

This icon stands out from the rest of the Old Russian minor art objects from Izyaslavl' by its high-quality execution as shown in the painstaking study of the face and the treatment of the folds. The weak depiction of the blessing right hand (Nikolaeva 1983, pp. 24–25) does not detract from the overall impression of the icon, which may be either part of a free-standing or part of a monumental painting that has not survived. SVT
EXHIBITION HISTORY Leningrad, Hermitage 1983, no. 238; Moscow 1988
BIBLIOGRAPHY Nikolaeva 1983, pp. 24–25, 60, fig. 47; Moscow 1988, p. 207

c) The Mother of God of Tenderness; St Stephen or St Lawrence

Rus', 12th century

Slate, carving; 5 × 3.4 × 1 cm

PROVENANCE acquired in 1952
State Hermitage Museum inv. no. ERP–906

The iconography of the Virgin of Tenderness is typical of works of the Old Russian minor arts belonging to the early Middle Ages. The date given to the icon would appear correct, as an earlier ascription of the work to southern Rus' (Nikolaeva 1983, p. 50) does not seem likely; more probably the icon came from workshops in northern Russia.

The saint depicted on the back of the icon cannot easily be identified from his attributes. He may be one of the martyred archdeacons, either St Lawrence or St Stephen. SVT

EXHIBITION HISTORY Moscow 1988

BIBLIOGRAPHY Bolshakov 1924, p. 24; Nekrasov 1930, p. 25; Nekrasov 1932, p. 201; Ryndina 1978, pp. 31–32; Nikolaeva 1983, pp. 50, 512



R–6d



R–6c

d) The Evangelist St Luke and St George

Rus', late 12th century–1st third 13th century

Slate, hollow and outline carving; 5.5 × 4 cm

PROVENANCE acquired in 1985 in Cherson
State Hermitage Museum inv. no. ERP–1495

This icon belongs to a group of works of the early medieval small-scale plastic arts provisionally called by Tatiana V. Nikolaeva the 'Southern-Rus' Group'. The dating of this group to the late twelfth and first third of the thirteenth century is fairly convincingly substantiated on palaeographic grounds. The closest similarities are such recognized masterpieces of the genre as the small icon of

the Virgin Nikopoios with Sts Boris and Gleb, Sts Symeon Stylites and Staurokios, two small icons depicting St Demetrios of Thessaloniki and, finally, the small icon showing St Sabbas recently discovered in the grounds of an early thirteenth-century estate in Vladimir. All evidence points to the work of the same master. These icons came from the same workshop, whose location has not been ascertained to date. The iconography, depicting St Luke blessing St George, is unique and would appear to correspond with neither the Orthodox nor the Catholic traditions. SVT

EXHIBITION HISTORY Moscow 1988

BIBLIOGRAPHY Moscow 1988, p. 207

e) St Nicholas and the Seven Sleepers of Ephesus

Russia (Novgorod), 14th century; setting, 17th century

Slate, silver, gilding, carving; 9.6 × 6.2 × 1.2 cm

INSCRIPTIONS on the obverse Стый Никола (St Nicholas); Святые отроки иже во Ефесе Максимилиан, Мартиниан, Иавмалих, Дионисий, Антонин, Иоанн, Екзакустодиан (The Holy Children of Ephesus, Maximilian, Martin, Iamblichos, Dionysios, Antoninos, John, Exakostodianos)

PROVENANCE entered the Hermitage in 1941 from the State Museum of Ethnography; formerly in the Museum's archives

State Hermitage Museum inv. no. ERO-746

Ephesus (Asia Minor), was known from antiquity. The temple of Artemis, burned down by Herostratus, was in the city. The Apostles Paul and John came more than once to Ephesus, where the third Ecumenical and five local councils were later held. According to legend, seven youths, children of the Ephesian nobility, secretly embraced Christianity. During the persecution of the Christians the emperor Decius came to the city to force its inhabitants to make pagan sacrifices. The youths hid in a cave on Mount Okhlon, the entrance of which the emperor commanded to be blocked up. The youths, weak from starvation, fell asleep, in which state they remained for 150 years. During that time, the persecution of the Christians ceased, and the cave's entrance was unblocked. On the attempt of one youth to buy bread with an ancient coin, the miracle was revealed. Emperor Theodosios The Younger visited Ephesus and talked to the youths. Within a few days, they fell asleep again, this time it was to be until the Second Coming. Their bodies remained in the cave, where they were seen in the twelfth century by the Russian pilgrim, Abbot Daniel. LAZ

EXHIBITION HISTORY Lugano 1986, no. 50

BIBLIOGRAPHY Piatnitsky 1999



R7 Fragment of St Mark's Gospel

Russia, late 14th century

Parchment, two pages, miniature painting; 34 × 23.5 cm

INSCRIPTIONS on the case in which the pages were previously kept is an ex-libris bookplate indicating that they belonged to the library of Emperor Nicholas II

PROVENANCE pages acquired as part of the library of Emperor Nicholas II

State Hermitage Museum inv. no. 139711

The fragment of the opening of St Mark's Gospel is a unique exhibit from the manuscript collection of the Rare Books Room of the Hermitage Museum. Judging by its palaeographical characteristics, the opening of the text with the headpiece and initial in ornamental borders, together with the miniature showing the Evangelist Mark, was executed in the late fourteenth century. KVO

EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 2

BIBLIOGRAPHY Biblioteka Ermitazha 1994, pp. 19, 20

R8 Chronicle of Georgios Hamartolos ('Sinner')

Russia, late 14th-early 15th century

Parchment, 273 pages; bound in brown leather with two clasps by Andrei V. Degtev in 1998; 30.5 × 22 × 9.5 cm

INSCRIPTIONS ex-libris bookplate: Императорская эрмитажная Русская библиотека Шкапъ 38 Пол[ка] 1 № 2 (Imperial Hermitage Russian Library Case 38, Shelf 1, no. 2); stamp: Придворной Россійской библиотеки П• (Russian Court Library); on folios 2-15 are inscriptions on each page: Лета ЗРПВ (7182 г. = 1674 г.) году генваря въ 11 день великій господинъ преосвященный Александръ епископъ Вятцкій и Великопермскій ... сию книгу Криницу (On 11 January 7182 [1674] the Great Lord Most Holy Bishop Alexander of Vyatka and Velikaya Perm ... this book, a well-spring)

PROVENANCE the manuscript was acquired by the Imperial Hermitage libraries

State Hermitage Museum inv. no. 265577

The Chronicle of Georgios Hamartolos is an account of world history from the Creation to AD 842. It was written in the ninth century by the Byzantine monk George, whose name 'Hamartolos' is a formulaic name expressing monastic humility (from the Greek *hamartolos*, sinner). In the tenth century the Chronicle was continued with a description of

the events of Byzantine history up to 948, a continuation that is attributed to the Byzantine chronicler Symeon the Logothetes. The sources used for the Chronicle were the Scriptures, the chronicles of John Malalas, Julius Africanus, Dio Cassius, Eutropios, Eusebios, Theophanes and Theodoret. The text of the Chronicle was translated into Old Slavonic in the tenth or eleventh century and was subsequently used in Russian annals: a number of extracts from it were included in the *Povest' vremennykh let*, 'Tales of Bygone Years'. The Chronicle consists of an introduction and four books, the first of which provides a survey of general history from Adam to Alexander the Great; the second also begins with Adam, but only deals with biblical history up to the Roman period; the third contains Roman history from Caesar to Constantine I; and the fourth covers the period from Constantine I to Michael III. Historical information is interspersed with Christian legends and extensive theological argument. The manuscript is unfinished and is written in half-uncial script in two columns; the design of the vermillion initials is simple. This copy of the Chronicle differs from other copies in its lack of miniatures.

The inscriptions show that the manuscript was owned by Bishop Alexander of Vyatka and Velikaya Perm (1603–1678), a leading churchman and writer. Alexander was very close to the Old Believer party, and constantly defended its interests at the Church synods. The leaders of the Old Believers sent their works to him for comment and corrections. The bishop had a large library, and apparently donated much of it 'as he had promised' to the Nikolo-Koryazhensky Monastery, which from 1657 to 1674 acquired thirty-seven books and manuscripts. KVO

EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 1

BIBLIOGRAPHY *Biblioteka Ermitazha* 1994, p. 19; Tvorogov 1987, pp. 467–70; Bubnov 1992, pp. 55–59



R-9

R9

Small bilateral icon with St George, The Old Testament Trinity, Saints and The Mother of God of the Sign

Russia (Novgorod), 15th century

Wood, hollow and outline carving, metal, filigree;

6.3 × 4.8 × 1 cm

PROVENANCE from the collection of Fyodor A. Kalikin; acquired in 1960

State Hermitage Museum inv. no. ERP-1322

The dating and attribution of the icon can be determined both by the choice of saints depicted and iconography and by its similarities (though indirect) with works of the minor arts and icon-painting traditionally attributed to Novgorod. The representation of the Mother of God of the Sign (a variation of the Mother of God Platytera) – the protectress of Novgorod – with saints is typical of Novgorod icon-painting and applied arts. St George was one of the most venerated saints in Novgorod – and also in other towns of Old Russia. The relief is stylistically similar to works of Novgorod icon-painting from the second half of the fifteenth century. The filigree pattern on the setting is in keeping with this proposed dating. SVT

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R10

Gospels

Russia, late 15th century

Paper, wood, leather, copper, ink, tempera; manuscript, painting, gilding, stamping; page 16.5 × 10.8 cm; book with binding 19 × 12 × 8 cm

PROVENANCE acquired by the Hermitage in 1949 from Fyodor A. Kalikin; formerly in the collection of Pavel P. Shibarov

State Hermitage Museum inv. no. ERB-49

Octavo manuscript book; watermarked paper. The book contains 322 numbered leaves with residues of former folio numbers from a different period. The edges are gilded, and the boards of the binding are covered with leather with stamped vegetal ornament. The eyes of the clasps are copper. The text is written by a single writer, in small half-uncials in a single column. It is written in ink and vermillion pigment, and the introductory ligature at the beginning of each Gospel is in gold. The manuscript contains four miniatures showing the Evangelists, four large headpieces and three small ones, four ornamented initials, two tailpieces, vermillion separating letters of simple shapes. The texts were ornamented during restoration with headpieces drawn with a pen. The miniatures showing the Evangelists are on the following pages: Matthew on folio 7 verso, Mark on folio 75 verso, Luke on folio 121 verso and John the Evangelist with Prochoros on folio 202 verso.

The texts of the Gospels begin on the folio facing the miniatures of the Evangelists, on folios 8, 76, 122 and 203. The pages are decorated with headpieces, an introductory ligature, and ornamental initials. The headpiece on the page with the beginning of the Gospel of St Matthew is in the interlaced Balkan style. The headpiece on the page with the first lines of the Gospel of St Mark is very distinctive. It has a dense and rich ornament consisting of stylized, strangely distorted leaves with wavy edges and an elegant top piece outlined in gold which emerges from the tendrils and leaves. The headpiece on the page with the beginning of the Gospel of St Luke is executed in the Late Byzantine style. The headpiece preceding the beginning of the text of the Gospel of St John is also in the interlaced Balkan style.

The general iconographical scheme of the miniatures is traditional; the scenes are distinguished by differences in the details. The figures of the peacefully sitting and writing Evangelists Matthew, Mark and Luke are similar. The tables are not cluttered: on one there is a writing set, the others have a writing desk with a scroll or an open book. The miniatures are stylistically unified and painted by the same artist. Executed in an icon-painting style, they are exquisite, and are distinguished by their fine and careful execution, bright colours, the predominance of pale blue, pink and green, and an abundance of gold. In their iconography and style



R-11



the miniatures are similar to the art of Moscow. The ornaments used in them (friezes, zigzags, lozenges, crosses, etc.) are found in icons and manuscripts from the fifteenth century, but also from the first half of the sixteenth. The compositions most closely related to the Hermitage Gospels are found in Moscow manuscripts of the late fifteenth century or in miniatures made in imitation of them. The high quality of the design of this manuscript indicates a major centre of book production. The watermarks on the paper are similar to those of the second half of the fifteenth century. The book may have been made in the late fifteenth century, but the early sixteenth century is also a possible date. Sobolevsky, Kolesnikov and Shibanov dated the Gospels to the late fifteenth century, a dating accepted by Kalikin. ASK

EXHIBITION HISTORY Moscow 1913, no. 15;

Leningrad, Hermitage 1973

BIBLIOGRAPHY Moscow 1913, no. 15, p. 47, fig. 15;

Kostzova 1992, pp. 453–55, no. 2

R 11

The Four Gospels

Russia, late 15th century

Paper, 409 folios; binding: boards covered in light brown velvet; two metal clasps with locks; gilded edge with stamped pattern, 19th century; 29.5 × 20.5 × 8 cm

INSCRIPTIONS on first folio, stamp showing the coat-of-arms of the prince Golitsyn and inscription 'Bibliothèque Golitzin'

PROVENANCE the manuscript was acquired by the Imperial Hermitage in 1886 as part of the library of the Golitsyn Museum, Moscow

State Hermitage Museum inv. no. 246612

The Golitsyn Museum was founded by Prince Mikhail Aleksandrovich Golitsyn (1804–1860),

bibliophile and author of a number of studies on western European books of the fifteenth and sixteenth centuries. The Museum's library contained about 20,000 volumes, and included books and manuscripts on many subjects, with a large number of rare items. More than 150 books with ownership marks of the library of the Golitsyn Museum are now to be found in the Hermitage Library.

This manuscript is one of the oldest items in the Rare Books Room of the Hermitage. The combination of palaeographical characteristics, namely the design of the 'pitcher' and 'key' watermarks, the initials, the type of uncial script and the details of the design of the headpieces indicate a date of the late fifteenth century. The four Gospels are ornamented with four miniatures representing the four Evangelists Matthew, Mark, Luke and John, together with Prochoros, and are on folios 10, 125, 201 and 312 respectively. KVO EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 3 BIBLIOGRAPHY Gunzburg 1866, pp. 7–8; *Biblioteka Ermitazha* 1994, p. 20

R 12

Collection of Regulations of Church Councils

Russia, 15th century

Paper, leather, wood, copper, ink, tempera; page 20.5 × 14.5 cm; book with binding 22 × 14.8 × 5 cm

INSCRIPTIONS 17th-century cursive script: Книга, глаголемая Правила Кожеозерского монастыря, старая (Book Called Rules of the Kozheozersk Monastery, Ancient)

PROVENANCE acquired by the Hermitage in 1949 from Fyodor A. Kalikin

State Hermitage Museum inv. no. ERB-47

R-12



Quarto manuscript book, on watermarked paper. The book has 161 numbered folios. The text is in a single column, in semi-uncial script, written by several hands. The boards of the binding are covered in brown leather with stamped ornaments and an image of a mythical bird (an owl) feeding its chicks in the centre. The text is written in ink and vermilion pigment. The manuscript is ornamented with a single painted headpiece. The titles, initials and *litterae notabiliores* (separating characters) are executed in vermilion. There are more than 300 initials, some ornamented with plant shoots. The headpiece on page 1 has interlaced ornamentation of the 'Balkan type', forming a geometrized interlacing with a transition to angular Byzantine-style branches.

The book can be dated to the fifteenth century on the basis of the style of ornamentation and the principal watermark (a bull's head), which is similar to watermarks of the last quarter of that century. The headpiece is stylistically similar to headpieces of fifteenth-century manuscripts. The page with the headpiece and the following folio are written by the same hand, that of a professional scribe; all the subsequent folios of the book have been executed by different scribes, more hastily, resulting in carelessness in some places. It is not certain where



R-13b



the book was written; however, it is older than the Kozhezersk Monastery, founded in the sixteenth century. It should be noted that, according to the accession records, most of the books in the Kozhezersk Monastery were acquired from Moscow. F.A. Kalikin dated the manuscript to the fifteenth century. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1973
BIBLIOGRAPHY Kostzova 1992, pp. 452–53, no. 1

R13 Reliquary crosses

a) Crucifixion with attendant figures

Russia, late 15th–early 16th century

Gold, pearl; impression, engraving; 8.7 × 5.3 cm

INSCRIPTIONS engraved inscriptions on the reverse listing the relics preserved inside the cross

КАМЕНЬ НА НЕГО ЖЕ ИСТЕЧЕ КРОВЬ ГОСПОДНЯ, ИОАННА ПРЕДОТЕЧИ КОСТЬ ГЛАВНАЯ, ГРИГОРИЯ БОГОСЛОВА КОСТЬ, ЕВАНГЕЛИСТА МАТФЕЯ КОСТЬ, ИОАННА ЗЛАТОУСТАГО КОСТЬ, ИГНАТИЯ БОГОНОСЦА КОСТЬ, МИРА НИКОЛЫ ЧЮДОТВОРЦА, МИРО ДИМИТРЕЯ СЕЛУНСКАГО, РИЗЫ ВАЛААМА ХУТЫНСКОГО, ПРОКОПИЯ ВЕЛИКОГО КОСТЬ, МЦЫ СОЛОМОНИДЫ КОСТЬ ГЛАВНА, АНДРЕЯ КРИЦКАГО КОСТЬ, АРХИ ДИАКОНА СТЕФАНА (The Stone on which the Lord's Blood was shed; the Backbone of John the Baptist, Bone of Gregory the Theologian [of Nazianzus], Bone of the Evangelist Matthew, Bone of John Chrysostom, Bone of Ignatius the God-Bearer, The Chrism of

Nicholas the Miracle-Worker, the Chrism of Demetrios of Thessaloniki, The Chasuble of Barlaam of Khutin, Bone of Prokopios the Great, Backbone of the Martyr Solomonides, Bone of Andrew of Crete and [Bone] of Archdeacon Stephen)

PROVENANCE transferred from the Museum of the Stieglitz School of Art and Design in 1929 under no. 121/4; acquired by the Museum of the School from the dealer Mikhail M. Savostin in 1911 (Hermitage Archive, f. 1, op. 9, d. 33)

State Hermitage Museum inv. no. E-13869

Gold pectoral cross ornamented with engraving of the crucified Christ with attendant figures and inscriptions: РАСПЯТИЕ ГДА НШГО ИС ХС, МР ΘΥ, ΙΩΑΝ, ФЕДОР СТРАТИЛ, ЕГОРИЙ (The Crucifixion of Our Lord Jesus Christ, Mother of God, John, Theodore Stratilates, Gregory). The top, fixed to a moving hinge with two pearls at the edges, is decorated with engraved representation of the image of the Mandylion.

According to the inventory of the Stieglitz School museum, 'the gold reliquary cross with fine engraving (inv. no. MTsUBSh 19556) has been identified as a Russian work and valued at 350 roubles. Unfortunately it was significantly damaged when it came to us.'

The cross can probably be dated to the late fifteenth or early sixteenth century, as indicated by the modelling of the figures and the palaeographical evidence of the inscriptions on the obverse and reverse.

The shape of this reliquary cross is related to that of the Byzantine crosses known as *enkolpia*, which were designed to contain holy relics. Reliquary crosses consist of two parts, between which the

relics are enclosed. The Russian reliquaries, unlike western European types, were closed, without holes (in the leaves) through which the holy relics could be seen. Reliquary crosses were the most valuable family relics, and had a protective significance. Within the tsar's family circle, reliquary crosses were used for blessing newly born babies during their baptisms. Together with icons, they were also used as an essential part of the parental blessing during wedding ceremonies. They were bequeathed to descendants, and were frequently placed, as a result of momentous events in the life of a family, in churches and monasteries, being suspended from miracle-working and highly revered icons. OGK EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

b) Crucifixion

Russia, 15th(?)–16th century

Gold, silver, turquoise, garnets, pearls; casting, impression, engraving; 9.7 × 6.1 × 0.9 cm

INSCRIPTIONS engraved inscription on the reverse, listing the relics preserved in the cross АРХИДІАКОНА СТЕФАНА ИОАННА ЗЛАТОУСТАГО ИОАННА МИЛОСТИВАГО КОЖА ГЕОРГИЯ МУЧЕНИКА АНДРЕЯ И НАТАЛИИ (Archdeacon Stephen, John Chrysostom, John the Almsgiver, the skin of George the Martyr, Andrew, and Natalia)

PROVENANCE from the Museum of the Stieglitz School of Art and Design

State Hermitage Museum inv. no. E-13870

The gold cross is decorated on the obverse with an applied representation of the Crucifixion, which is embossed in outline, without thorough working of the details of the relief. It is decorated at the sides with cabochon-cut garnets and turquoises in applied figured collets. This combination of stones was used quite frequently by Russian masters of the sixteenth century (Pokrovsky 1909, p. 4, no. 6). However, the shapes of the mounts suggest that the piece should be dated to the late fifteenth or early sixteenth century. The top of the cross is fixed on a silver hinge and decorated with a similar rosette with a turquoise. Around the edges of the cross are regularly placed holes for the attachment of pearl ornamentation, which has only been preserved in the upper part. OGK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R14

Processional cross

Russia (Northern school), 15th–early 16th century
Wood (lime), *pavoloka* (?), tempera; 172 × 65 × 1.5 cm
including handle
INSCRIPTIONS on the obverse and reverse with names
of depicted saints
PROVENANCE found by a Hermitage expedition in 1957
in the cemetery of Lyadina in the Kargopol district of the
Archangel province (the cross was broken in two pieces,
found in the Pokrov Church and in the Church of the
Epiphany cemetery)
State Hermitage Museum inv. no. ERI-234

A double-sided Greek cross with a long carrying
shaft. Images of saints are represented in the
medallions.

The obverse shows in the centre, a full-face figure
of Christ, in a green *himation* and pink *chiton*; on
the left, the Virgin in a brown *maphorion*; on the
right, St John the Baptist in green robes, both
facing Christ in attitudes of prayer; at the top, the
Archangel Michael in a pink cloak and green *chiton*
with a yellow border; below, the Archangel Gabriel
in a green cloak and a pink *chiton*. Each of the
angels is represented as a full-face figure with a
transparent sphere in the covered left hand and
a sceptre in the right. The faces and hands are
coloured with pinkish ochre on an olive
background with reddish tones and white
highlights. All the nimbuses are gilded with brown
outlines, and the backgrounds in the medallions are
vermilion.

On the reverse, all the figures are represented
in full face: in the centre, St Nicholas in green
robes; on the left, St Demetrios in a pink cloak
and a green *chiton*; on the right, St George in a
green cloak and pink *chiton*, each of these holding
a seven-ended cross in his right hand; at the top,
St John the Almsgiver, in pink robes with a book
in his covered hand; below, St Paraskeve in green
robes with a white cross in her hand. The ochre
colouring is pinkish, on an olive background with
reddish tones and white flecks. The faces have been
recovered from the inscriptions, and are in a better
state of preservation than the images on the
obverse; the pointed noses are characteristic.

The cross is light and unusually thin; the upper
part of the long shaft is thickened and rounded
towards the tapering end. The painting on the cross
is done in the fifteenth-century Novgorod tradition,
but the lightness and elegance of the design
indicates that it was executed at the end of that
century; if the possibility of a northern origin is
taken into account, the work can be dated to the
late fifteenth or early sixteenth century. ASK
EXHIBITION HISTORY Hermitage, Leningrad 1983,
no. 14
BIBLIOGRAPHY Kostzova 1982, p. 38, no. 14; Kostzova
1992, pp. 368–69, no. 59



R-14

R15

Bilateral tablets

a) Annunciation and Saints

Russia, late 15th–early 16th century
Canvas, gesso, tempera; 22.8 × 17.5 cm
INSCRIPTIONS Б[л]аговещение С[вя]тыя
Б[огороди]ца (The Annunciation), Симеон Столпник
(St Symeon Stylites), Пр[о]р[о]къ Захария (the Prophet
Zacharias), Оа[г]иос Иоан архиеп[и]ск[о]пъ
новгородский (St Ivan, Archbishop of Novgorod)
PROVENANCE acquired from N.K. Gorbunova, Moscow,
in 1957, ‘as an inheritance from the collection of a major
Moscow restorer’
State Hermitage Museum inv. no. ERI-247

Small icons on canvas treated with gesso were
called *polotentsa* (literally ‘cloths’ or ‘towels’) in
early times (the term ‘tablets’ was introduced in
the early twentieth century). Produced in batches,
they were mainly intended for church services, and
placed on lecterns on the feast-days corresponding
to the images shown on them.

The iconographic scheme of The Annunciation

on the Hermitage tablet is typical of the fifteenth
to sixteenth century. The influence of images from
Moscow is characteristic of this period. The
principal figures – the seated Virgin with raised
hands and the Archangel, in a *chiton* with gilded
shoulders and border, approaching her – are similar
to those of The Annunciation from the iconostasis
of the Cathedral of the Annunciation in the
Moscow Kremlin. The main difference is in the
architectural details in the background of the
composition.

The saints on the reverse of the tablet are
Symeon Stylites, the Prophet Zacharias and
Archbishop Ivan of Novgorod. Sts Symeon and
Zacharias, venerated throughout Russia, were
particularly revered in Novgorod. Archbishop Ivan
was canonized locally in 1439. The saints are shown
frontally, in a row. Symeon Stylites appears in an
iconographic form that emphasizes the hermit’s
asceticism: his pillar is shown without a ladder,
a jug and basket, or any of the other attributes of
human society. Another peculiarity of the scene is
the presence of a canopy (more commonly absent);
here it is supported by two columns, as in the
Novgorod icon of 1498 (Russian Museum,



R-15a

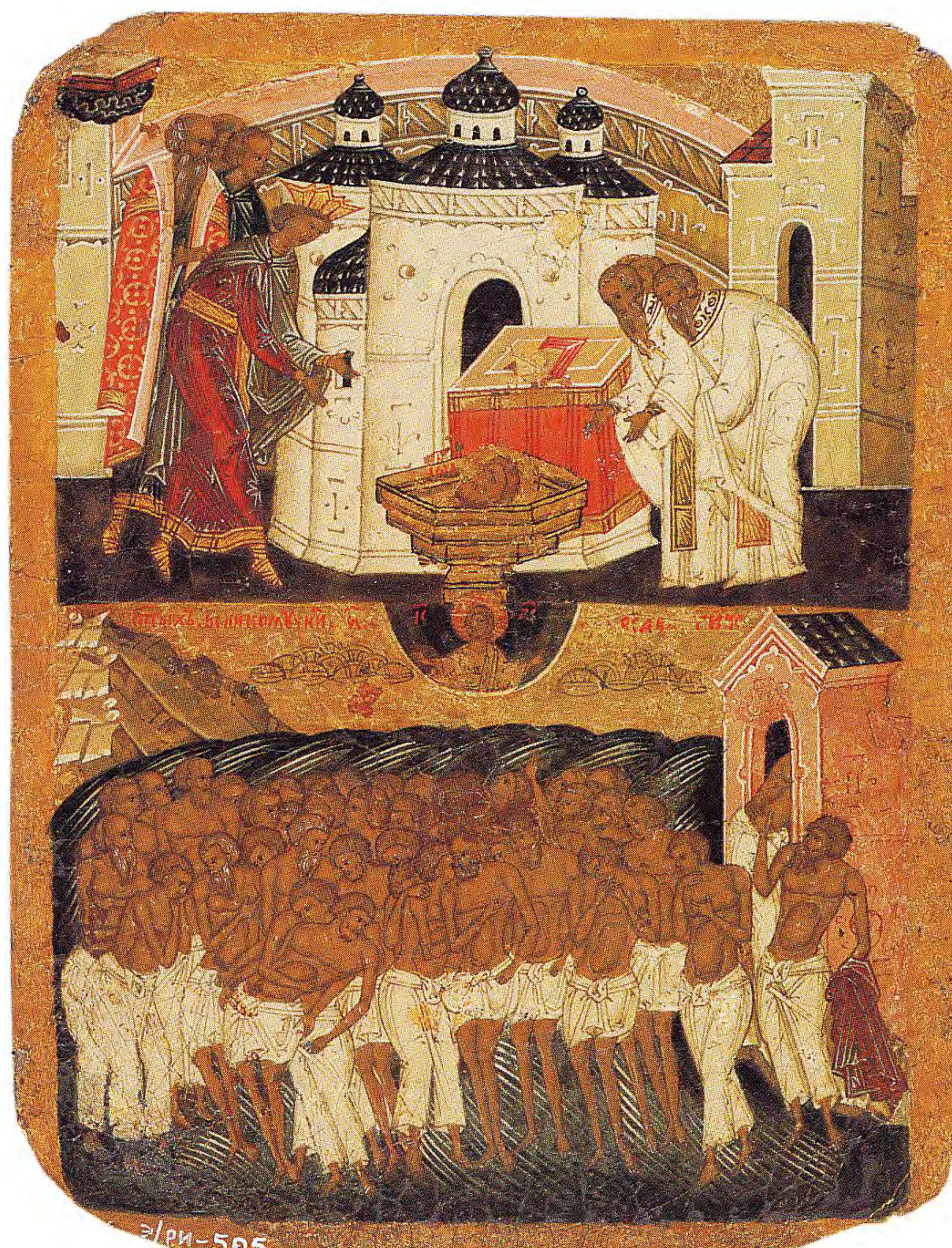


R-15a

Э/РН-247



R-15b



R-15b

Э/РН-505

St Petersburg, inv. no. 1432). Archbishop Ivan is shown in a white chasuble decorated with crosses, as on the fifteenth-century Novgorod icon of the *Battle between the Men of Novgorod and the Men of Suzdal* (Novgorod Museum, inv. no. 2184).

According to Dmitriev and Lazarev, the tablet is characterized by very fine execution and belongs to the Novgorod school: while Dmitriev dated it to the fifteenth century, Lazarev dated it to the late fifteenth or early sixteenth century. The sides of the tablet are painted differently. The saints are painted in a sparer, more graphic style, particularly noticeable in the faces, which are carefully and delicately drawn, with features characteristic of Novgorod painting. The grounds and margins are different; there is also a great difference in the palaeography of the inscriptions: the Annunciation has thin angular letters, while above the saints the letters are formed with soft rounded outlines, similar to inscriptions of the sixteenth century. It is not a coincidence that Sts Symeon and Zacharias are shown together: their feast-days fall in the same month (September); Ivan is celebrated close to them in November. ASK EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY Kostzova 1992, pp. 304–5, no. 3

o) The Old Testament Trinity; The Invention of the Head of St John the Baptist; and The Forty Martyrs of Sebaste

Russia (Novgorod school), 1st half 16th century
Canvas, gesso, tempera, gilding; 22.9 × 17.3 cm
PROVENANCE acquired in 1965 from Fyodor A. Kalikin
State Hermitage Museum inv. no. ERI-505

This scene of the Trinity is in the form known as the Hospitality of Abraham: in addition to three angels, Abraham, Sarah and the scene of the Sacrifice of the Lamb are also shown. A distinctive feature of the Hermitage icon is the separation of the two parts of the composition: the angels' feast is divided by a ground line in the form of horizontal lines from Abraham and Sarah who are standing on small hills. The landscape with mountain peaks completes the composition. It is worth noting that all three angels have nimbuses with crosses and names in letters, and that the central angel is of a larger scale. The identical nimbuses with crossing lines are a sign of the Triune Deity. The representation of the three angels is reminiscent, in the positioning of the figures, the poses and the turns, of The Trinity by Andrei Rublev, although the composition as a whole is reinterpreted and is rendered more complex.

The scene of the Invention (or Finding) of the Head of St John the Baptist occupies the upper half of the reverse of the tablet, and that of the Forty Martyrs of Sebaste occupies its lower register.

The tablet appears, from its quality and its execution, to have been produced in a good Novgorod workshop in which the use of models from Moscow was allowed. A certain difference, though, is notice-



R-16

able between the style of the painting of the Trinity and the other two compositions: the Trinity is more painterly, and is distinguished by the delicacy and care shown in its design and by its bright colours, while the other scenes are more graphic, the painting of the faces is simplified, and the architecture is more complicated and decorated with ornament that is typical of Novgorod icons of the fifteenth to sixteenth century. One of the characteristic types of ornament is geometrical, with oblique and vertical lines. It is found in Novgorod icons of the early and mid-century. The complicated composition of the Trinity and the design of the architectural forms in the Invention of the Head of John the Baptist are more closely related to work of this period. The presence of the bright red colour of the clothing, very popular in Novgorod, may be

further evidence for this attribution. ASK EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY Kostzova 1992, pp. 308–9, no. 5

R16

Icon with The Transfiguration

Russia (Novgorod school), 16th century
Wood (lime), raised borders, *pavoloka*, tempera;
78 × 61 × 2.5 cm
INSCRIPTIONS around the Prophets' haloes: Или[я] (Elijah), Моисей (Moses)
PROVENANCE acquired in 1950 from the actor V.R. Gardin
State Hermitage Museum inv. no. ERI-82



The icon is a concise variant of the iconography of the Transfiguration of Christ, created on the basis of the Gospel story of the transfiguration of Christ before the disciples and the appearance of the Prophets Elijah and Moses. Christ is depicted on the top of a mountain in the radiance of 'glory', robed in white. On either side of Him are depicted the Prophets who appear before Him, whilst below are the Apostles Peter, John and James, prostrate in awe at the miracle. The upper section of the scene is traditional, but the lower section shows a peculiarity in the similar postures of the Apostles, which are probably taken from the same model. A distinctive feature of the representation of Christ is the wide-open palm of His right hand instead of the traditional blessing with outstretched fingers. The strip beneath the figures of the Apostles can be taken to represent the ground; this detail, together with multi-figure compositions, can be found in Novgorod icons of the fifteenth century.

Stylistically, the icon is closest to Novgorod art, although painted in an individual style, with a loose composition and taste for decoration. ASK EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY Kostzova 1968, p. 95; Kostzova 1992, pp. 318–19, fig.17



R17

Embroidered *podea* with St Basil the Great

Russia, 17th century (?)
Silk fabric, canvas, silk and metal threads, embroidery;
45 × 38 cm
PROVENANCE acquired in 1941 from the State Museum of Ethnography
State Hermitage Museum inv. no. ERT-1076

St Basil the Great was a fourth-century (c. 330–79) Church Father, Archbishop of Caesarea and Cappadocia (Asia Minor), author of the *Hexaemeron*, and one of the creators of the liturgy.

He is represented frontally, wearing vestments consisting of an under-tunic, a *phelonion*, an *epitrachelion*, *omophorion* and staff. He blesses with his right hand, and in his left hand holds the Gospels. On either side of his head is an embroidered inscription СТЫЙ ВАСИЛИЙ ВЕЛИКИЙ (St Basil the Great).

Around the borders there is also an embroidered inscription ВО ВСЮ ЗЕМЛЮ ИЗЫДЕ ВЕЩАНИЕ ТВОЕ ЯКО ПРИЕМШУ СЛОВО ТВОЕ И МЕЖУ БЛАГОЛЕПНО НАУЧИЛЪ ЕСТЕСТВО СУЩИХЪ УЯСНИЛ ЕСИ ЧЕЛОВЕЧЕСКИЯ ОБЫЧАИ ОУКРАСИЛ ЕСИ ЦЕРКВИ ... ОТЧЕ ПРЕПОДОБНЕ МОЛИ ХРИСТА БОГА СПАСИТЕЛЯ (Over all the earth, thy prophecy gone forth that it was nobly received thy word and boundary thou hast expounded the nature of things, thou hast

illuminated human conduct, thou hast beautified churches ... venerable father pray to Christ God, our Saviour).

The face and hands are worked with modelled satin-stitching, in flesh-coloured silk; the hair and beard are worked with silk of a darker shade. The vestments and ground are in twisted gold threads couched with threads of coloured silk, using various stitches.

The contours are emphasized with lines of brown silk. The two-dimensional treatment of the figure and the emphatically graphic nature of the design are characteristic of seventeenth-century works.

INK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R18

Embroidered icon with St James

Russia, early 15th century
Silk fabric, silk and metal threads, wood (lime), canvas, braid, embroidery; 31 × 19.5 × 2 cm
INSCRIPTIONS at sides of the saint's head ОАГИ ИАКОВЪ (St James)
PROVENANCE acquired in 1960
State Hermitage Museum inv. no. ERT-1336

The saint is depicted full-face, full length, dressed in a tunic and cloak, with a book in his left hand. The embroidery is in small split-stitches of different coloured silks on red taffeta. The halo is sewn in couched twisted silver threads with invisible fastening.

The closest analogy is the embroidered icon of Demetrios of Thessaloniki, dated to the first quarter of the fifteenth century (Myasova 1971, no. 9), which was probably part of a small embroidered processional iconostasis. The similarity of the two icons allows us to assign the Hermitage example to the same embroidered iconostasis which is, moreover, the earliest known example of such art. INK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Kostzova and Moiseyenko 1977, pp. 18–21

R19

Podea with The Koimesis

Russia (Moscow workshops?), 2nd half 15th century
Silk fabric, canvas, silk and metal twisted thread;
embroidered in split-stitch and satin-stitch; 39.5 × 39.5 cm
PROVENANCE from the collection of Ivan A. Galnbek; acquired by the Russian Museum in 1933, then by the State Museum of Ethnography, and by the Hermitage in 1941
State Hermitage Museum inv. no. ERT-7976

The composition shows the Dormition or Koimesis of the Virgin. The bed of the Mother of God is in the centre, with Christ holding the tiny figure representing his mother's soul standing behind it, and she is shown once more ascending into heaven. At her head and feet are the Apostles, disciples and holy women in various poses. In front of the bed is a flying angel, threatening the Jew Jephonias with a sword. In the upper part, the twelve Apostles are shown being carried by angels on clouds to the Virgin's bed. Embroidered inscriptions ОУСПЕНИЕ СТЫИЯ БЦЫ (Dormition of the Mother of God).

On the border there are sixteen round medallions with half-length images of saints: the Apostle Peter, the Archangel Michael, the Mandylion, the Archangel Gabriel, the Apostle Paul, St John Chrysostom, St Basil the Great, St Gregory of Nazianzus, St Nicholas, St Leonty of Rostov, St Euphemios of Suzdal, St Theodosios of the Monastery of the Caves, St Sergei of Radonezh, St Barlaam, Prince Ioasaph and St Anthony of the Monastery of the Caves.

Between the medallions are embroidered hymns in honour of the feast-day of the Intercession (*Pokrov*) of the Mother of God ДНСЬ БЛАГОВЕРНИИ ЛЮДИЕ СВЕТЛО ПРАЗНУЕМ ОСЕНЯЕМИ ТВОИМ БОГМТИ ПРИШЕСТВИЕМ И К ТВОЕМУ ПРЧСТМУ ВЗИРАЮЩЕ ОБРАЗУ УМИЛНО ГЛЕМЬ. ПОКРЫ НАСЪ ЧЕНЫМ СИ ПОКРОВОМЪ И ИЗБЪВИ НЪ ОТ ВСЯКОГО ЗЛА МОЛЯЩИ СНА СВОЕВО ХРИ БА НАШГО СП/СТИСЯ ДША НАША (Today we thy faithful people joyfully celebrate to make thy coming, O Mother of God, and lovingly gaze on and address thy most venerable image. Protect us with thy Protecting Veil and preserve us from all evil, praying to thy Son, Christ God, our Saviour. May he save our souls.)

The embroidery is worked in coloured silk in split satin-stitch, and the details are in gold and silver twisted thread couched on claret-coloured silk (centre) and light green silk (border).

The attribution of the cloth was provided by Kostzova and Moiseyenko on the basis of comparison with works of illuminated embroidery and icon-painting of the fifteenth century. The closest analogies are in the Russian Museum collection: for example, the cloth with a representation of the Burning Bush (inv. no. T-31 [Nikolaeva 1971, pl. 35, pp. 61-62]); there are similar icons in the Cathedral of the Dormition in the Moscow Kremlin (*Khudozhestvennye pamyatniki* 1956, no. 53), in the Tretyakov Gallery and in the Andrei Rublev Museum in Moscow (Popov 1975, pls 86, 87, p. 63; pls 131, 132, pp. 94-96; pls 58, 59, pp. 54-55). EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Kostzova and Moiseyenko 1977, pp. 18-21

R-19



R20 The Acts of the Apostles

Russia (Moscow?), 1st half 16th century, binding:
17th century
Paper, wood, copper, velvet, canvas, taffeta, ink, gold, tempera; manuscript, painting, gilding; page 16 x 10.5 cm; book with binding 17 x 12 x 5 cm
PROVENANCE acquired in 1948 from Fyodor A. Kalikin State Hermitage Museum inv. no. ERB-44

An octavo manuscript book on paper of a single type with a scarcely legible watermark in the form of a small two-letter monogram, decorated with a four-petalled rosette. The book has 407 numbered leaves. The boards, retained from the former binding, are covered in crimson velvet over a finely woven canvas fabric. The loops of the clasps and the fastenings of the straps are of copper. The text is written by one scribe in small half-uncial script, in a single column, with inks, vermillion pigment and gold. The introductory ligatures, headings, initials, *litterae notabiliores* and ornamentation of the margins are executed in vermillion and gold. The manuscript is richly ornamented: there are

47 headpieces, of which 23 are large and 24 small; ornamented initials and marginal framing in the form of church cupolas. On folio 18 is a broad border in the form of a gold arabesque pattern on a dark blue background. Before the latter page is a 'curtain' in the form of a thin rose-coloured piece of taffeta, glued to the edge of the cut sheet of paper. Around the taffeta, on folio 17 recto-17 verso, are narrow ornamental borders with a precise geometrical pattern of the Balkan type. The contours of the borders and part of the pattern are gilded.

On folios 119, 277, 287, 304, 325, 332 and 361 are seven large headpieces in the Late Byzantine style. In the ornament of the headpiece on folio 119, motifs of Byzantine flowers and branches are combined with a delicate grass design. The headpiece on folio 287 is similar to the Late Byzantine classical type. Two large Byzantine flowers, forming the basis of the ornament, are drawn in a circle within the rectangular border, occupying the whole of its height. The abundance of gold and the bright colours of the Late Byzantine headpieces and the precise design create an impression of magnificence.

On folios 96, 108, 129, 139, 143, 148, 157, 189, 220, 241, 254, 267, 297, 316 and 338 are fifteen



large headpieces that harmoniously combine the Late Byzantine and early printed styles. On folios 91, 137, 145, 217, 251 and 329 are variants of the rectangular headpiece with horizontal division into two parts inside the border, with delicate white grass-pattern ornament on a light blue, dark blue and black background.

The headpieces on folios 141, 284, 313 and 377, which are rectangular Late Byzantine borders, bordered with black 'tendrils', flourishes and dots on the exterior of three sides, are interesting for their distinctive filling.

It is not easy to date the manuscript from the watermark, since the pattern can only be restored with difficulty, and a variant of it has been found in only one document, from 1561 (Likhachev 1899, no. 2955). The border on folio 18 with a gold arabesque pattern on a dark blue background has its closest analogy in a Gospel book produced in Moscow and dated to the beginning or the first quarter of the sixteenth century (Moscow History Museum, inv. no. 3443, p. 19). However, the best headpieces of the manuscript have analogies in later works. The headpiece on folio 157 with the letter I in the centre, taken from the engraved alphabet of Israel van Meckenem (1480s), is similar to headpieces of the first half or middle of the sixteenth century. The Hermitage book can be provisionally dated to the first half or middle of the sixteenth century. The richness of the Late Byzantine headpieces and the diversity of the variants, combining motifs of ornaments of different styles with the use of western models, indicate a major artistic centre, possibly Moscow. Fyodor A. Kalikin dated the manuscript to the early sixteenth century. ASK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Kostzova 1992, pp. 455–58, no. 3



R21

The Four Gospels

Russia, 16th century; binding: 17th century

Paper, wood, velvet, silk, copper, ink, tempera; manuscript, painting, gilding; page 28 × 18.5 cm; book with binding 31 × 22 × 8 cm

PROVENANCE acquired in 1952 from Fyodor A. Kalikin
State Hermitage Museum inv. no. ERB-32

A bound manuscript book, on paper with a bull's head watermark. The book has 322 numbered leaves. The edge is gilded with stamped ornamentation. The boards of the binding are covered with crimson velvet with a yellow silk pattern; the copper clasp is figured with 'eye' ornamentation. The text is written in ink and vermilion pigment in the hand of one scribe in large semi-uncial script. The manuscript is decorated with four miniatures showing the Evangelists, four large and thirteen small headpieces, and one ornamental border. The headings, initials and *litterae notabiliores* are executed in vermilion and green pigments. The miniatures showing the Evangelists are on folio 10 verso (Matthew), folio 93 verso (Mark), folio 146 verso (Luke) and folio 235 verso (John).

The texts of the Gospels begin on the folios facing images of the Evangelists, on folios 11, 94, 147 and 236; the pages are ornamented with headpieces, introductory ligatures and initials, and one is edged with a border. The opening to St Matthew's Gospels has a good deal of ornamentation.

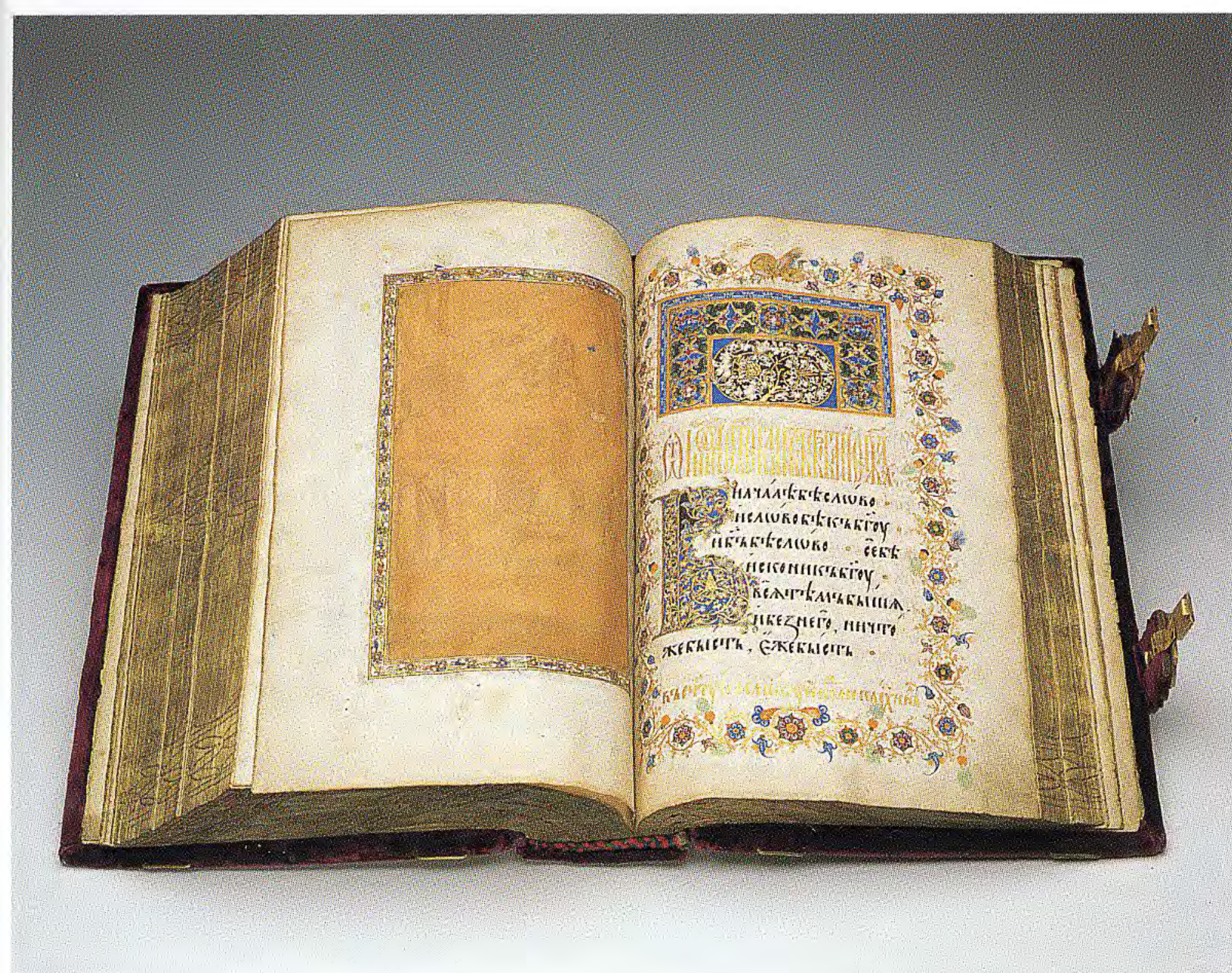
The two miniatures showing the Evangelists Matthew and Luke, with a figure of Sophia the Divine Wisdom shown behind the Evangelists, are interesting iconographically. In Old Russian painting, the representation of Sophia with the Evangelists is known from the late fourteenth

century and is found relatively rarely. Wisdom was represented in different ways, behind or opposite the Evangelists. In the sixteenth century Sophia is shown standing, as in the Hermitage manuscript, behind Matthew and Luke on the Royal Doors from the collection of Nikolai P. Likhachev.

These Doors are related to the northern style and are considered to be provincial work. The miniature showing Matthew is densely filled with architecture, furniture and an abundance of other details, indicative of the sixteenth century. The shape of the architectural roofing in the Luke miniature is particularly characteristic of this period. A veil is thrown across the roofing of the buildings, something not found in the other three miniatures. The miniatures are painted by a single artist, probably an icon-painter: the work is dense, with full-bodied colours, much gold, and a surface that is glazed in some places. The ornaments give the miniatures a particularly elegant appearance: their individual elements (oblique checks, rosettes, stars and lilies) are derived both from works of the sixteenth century and earlier. Because of the abundance of dark tones, the colouring is muted, and the compositions of the individual miniatures are very dense. The miniatures are far from being the highest quality work of artists from the major centres of book illumination: the ornamentation of the texts would indicate that this manuscript was the work of provincial masters. Both the miniatures and text ornaments were possibly painted by a single master, although folk art elements are manifest in the ornamentation, and are not a feature of the miniature. The manuscript was most likely produced some time in the second half of the sixteenth century. ASK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Kostzova 1992, pp. 464–66, no. 8



R-23

R22

The Four Gospels

Russia (Moscow), 1555

Paper, wood, cloth, velvet, leather, copper, ink, tempera, gold; manuscript, painting, gilding, stamping, casting; page 33.7 × 22.5 cm; book with binding 35.8 × 23.7 × 8.9 cm

INSCRIPTIONS on penultimate page, in black ink

Містію Бжією и пречстыя Его Мтре и млтвами стых
отць и новых чюдотворец руских написана книга сія
четверо блговестіа сиреч Еугліе тетро, а писана в
преименитом и славнем граде Москве въ црство блго-
честиваго и хсолюбиваг цря и великого князя Ивана
Василевича гедря и самодержьца всея Рускіа земли в
22 лето гедрьства его в 14 лето стителства пресценнаг
Макарія Митрополита всея Русіи. А писал книгоу сію
стыя великіе мчнцы Хсвы Варвары служител
многогрешны сценноиереи Фомище Юрьев снъ, а
родом рушанинъ лета 7 [тысяч] шестьдесят третіаго
(1555) (By the mercy of God and His most pure mother
and the prayers of the holy saints and the new miracle-
workers of Russia this book was written, the Four Gospels,
that is the *Tetraevangelion*, and written in the most
renowned and famous city, Moscow, in the reign of the
most pious and Christ loving Tsar and Grand Prince Ivan
Vasilevich, Sovereign and Autocrat of the Whole Russian
Land, in the 22nd year of his reign in the 14th year of the
prelacy of the most holy Makarius, metropolitan of all
Russia. And this book of the Holy Great Martyr
St Barbara was written by the very sinful servant the priest
Thomas, son of Yuri, by birth of Ruzha, in the year 7063)
PROVENANCE acquired in 1952 from Fyodor A. Kalikin
State Hermitage Museum inv. no. ERB-31

Bound manuscript book, with paper of a single
type, with watermarks in the form of monograms
consisting of the two roman letters L and P. The
book has 471 numbered leaves. The edge is gilded

with stamped ornament. The boards of the binding
are covered in crimson velvet over brown cloth,
with coloured paper glued inside. Clasps on straps,
made from gilded cast copper, with vegetal
ornament. The text is written by a single hand, in
large semi-uncial script, in a single column, in ink
and gold. The introductory ligatures and separating
characters are executed in gold. The manuscript
is richly ornamented. On folios 10 verso, 133 verso,
212 verso and 344 verso are pen drawings of
Matthew, Mark, Luke and John the Evangelist,
together with Prochoros, partially coloured with
pigments and with gilding of the nimbuses. The
drawings, copied from books printed in Moscow
in the seventeenth century, are made on eighteenth-
century paper and were added to the book when
the binding was replaced during a restoration.

The design of folios 12, 135, 214 and 346 with
the beginnings of the texts of the Gospels of
Matthew, Mark, Luke and John is particularly rich.
They are ornamented with headpieces, gold
introductory ligatures, ornamented initials and
borders on the margins. Before each page is a
'curtain' of thin rose-coloured taffeta, glued to the
edge of the cut sheet of paper and framed with
painted ornamental borders with gold outlines.
A magnificent large Late Byzantine headpiece is
on folio 436, with a beautiful combination of Late
Byzantine and early printed styles in its
ornamentation. No less delicate and painstaking is
the execution of the ornaments on the other pages,
decorated with small headpieces, initials and
marginal designs. The brightest and most elegant of
these are the small headpieces and initials on folios
130, 210 and 337 verso. The date, 1555, and place
of production of the book, written by the scribe
Foma Yuryevich, priest of the church of St Barbara
the Martyr in Moscow, are noted. 'Great Foma, son
of Yuri', born a 'Rushanin' (a native of Staraya

Russa), was one of the best of the Moscow masters.
He had fine, highly developed handwriting and was
also clearly responsible for the entire design of the
book with its luxurious, richly gilded ornamen-
tation and variety of decorative motifs. This artist
had a free-ranging mastery of design and colour;
he also had a good knowledge of different styles
of ornament, and combined them, using the new
elements that appeared in sixteenth-century Russian
books. The closest analogies to the ornaments of
these Gospels are found in the best Moscow
manuscripts of the sixteenth century. ASK
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY *Gosudarstvennyi Ermitazh* 1979, pp. 32,
185; Kostzova 1992, pp. 459-62, no. 5

R23

The Four Gospels

Russia, 2nd half 16th century

Paper, wood, silk, silver thread, silver, gilding, tempera;
manuscript, painting; page 10 × 7.8 cm; book with binding
11.3 × 8.5 × 6 cm

PROVENANCE acquired in 1948 from the Museum
of the Stieglitz School of Art and Design
State Hermitage Museum inv. no. ERB-39

16mo manuscript book on paper with various
watermarks.

The book has 367 numbered leaves. The binding
is old and patched, the boards covered with reddish
silk with a woven pattern of yellow silk and silver
threads; there are silver clasps on straps with velvet
sewn round them. There is a bookmark in the form
of a cylinder covered with silk threads with tassels
on its ends. On the edge are traces of ornament



of gold, indicating a wealthy customer and his own membership of a high-quality illumination workshop. ASK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Kostzova 1992, pp. 462–63, no. 6

R24

Icon with The Birth of St John the Baptist

Russia (Moscow school), 16th century

Wood (lime), *pavoloka*, tempera; 31 × 25.5 × 2 cm

INSCRIPTIONS vermillion inscriptions on the background: Р[о]жде[с]тво Ивана Предотечи. Елиса[в]е[т]а. Захария (The Birth of John the Baptist. Elizabeth. Zachariah); on the reverse is an inscription in ink Сему образу молится Богданъ Семенов сын кореленин (This icon is prayed to by Bogdan Korelen, son of Semyon)

PROVENANCE acquired in 1958 from the wooden church of the Annunciation (1795), in Turchasovo (Posadnoe), on the River Onega (Plesetsk region, Archangel province)
State Hermitage Museum inv. no. ERI-269

The scene of the Birth of St John the Baptist illustrates an event described in the Gospel of Luke (Luke I: 5–63) where an angel appears to the elderly priest Zachariah in the temple and tells him that his wife Elizabeth will bear him a son, ‘and thou shalt call his name John’. Zachariah, not believing him, ‘was struck dumb’ until the prediction came true. The Hermitage icon displays all the main elements of the iconography of the scene of the Birth of St John the Baptist: in the borders, in round medallions, are five saints depicted from half-length; at the centre of the upper border is a red medallion with a full-face representation of the Apostle Luke; whilst at the four corners of the borders are two yellow and two green panels with representations of the Emperor Constantine, the Empress Helen, Niketas of Pereyaslav and St Paraskeve all shown in an attitude of prayer and facing the central panel.

The individuality of the Hermitage icon is particularly characteristic in the border medallions with representations of the saints, who have evidently been selected on the basis of their connection with the meaning of the main scene of the icon rather than on patron-saint criteria. The central border panel depicts the Apostle Luke, author of the Gospel account of the birth of John the Baptist – the prophet who foretold the imminent coming of Christ. Facing Luke are the Byzantine Emperor Constantine and his mother Helen (who, according to ecclesiastical tradition, discovered in Jerusalem the cross on which Christ was crucified). The image of Paraskeve is symbolic, personifying Friday (Greek *Paraskevi*), the day of the Passion. The cult of Niketas of Pereyaslav was popular in Moscow during the reign of Ivan the Terrible.

The icon is distinguished by the skill of its execution, the excellent quality of the paint, and

consisting of large diamonds executed in red and brown pigment. Above the ornament is a large black inscription: ‘The Gospels’. The text is written by one scribe in small half-uncial script, in a single column. It is written in ink and gold. The introductory ligatures, initials, *litterae notabiliores* and border ornaments are also executed in gold. On folios 11, 113, 170 and 273 are the beginnings of the texts of the Gospels, laid out with large headpieces and particularly large ‘wild’ flowers.

The ornamentation of the manuscript is supplemented by the decoration of the margins, with stylized leaves, heart-shaped motifs and rosettes formed with gold lines. They are on folios 28 verso, 46, 67 verso, 89 verso, 122, 132 verso, 142, 154 verso, 189, 209, 229, 248, 287, 300 verso, 314,

327 verso, 341, 366 verso and 367.

The manuscript can be dated to the second half of the sixteenth century, on the basis of the watermarks (assigned to 1560) and the style of ornament. This dating is compatible with the design, which is characterized by a combination of ornamental elements of various styles, with a predominance of early printed motifs, and a decoration of margins with flowers which appeared in manuscripts in the first half of the sixteenth century. The artist had a good knowledge of book decoration. With his liking for one detail – a ‘wild’ flower with bud and leaves enlarged to an unusual size on the margin – he created marvellously distinctive decorative designs. An accomplished draughtsman, the artist has used a large amount

the thick layer of gold – typical of high-quality workshops of the mid-sixteenth century – which is assigned to a large area in the colouring: it is not only laid on the background, but also covers, in the form of thick assist, nearly all the yellow ochres, harmonizing with the green and the red-brown tones. The clarity of the design, in which most of the space is given to figures, the simplicity of the architectural forms, the lack of any great depth to the space, the restraint in the characters' movements and their relative proportions – are all features that are present in many icons from the mid-sixteenth century. The lettering of the inscriptions is similar to the cursive writing of the early to mid-sixteenth century. Although the icon is closest to the art of the school of Moscow, elements of Novgorod painting can be seen, particularly when comparing the faces on this icon with those of the saints on the tablets from the turn of the fifteenth and sixteenth centuries in St Sophia, Novgorod. ASK EXHIBITION HISTORY Leningrad, Hermitage 1959; Leningrad, Hermitage 1971; Leningrad, Hermitage 1983, no. 37. BIBLIOGRAPHY Kostzova 1960, p. 77; Kostzova 1982, pp. 15, 50, no. 37; Kostzova 1992, pp. 340–41, no. 36

R25 Icon with St Nicholas and Scenes from his Life

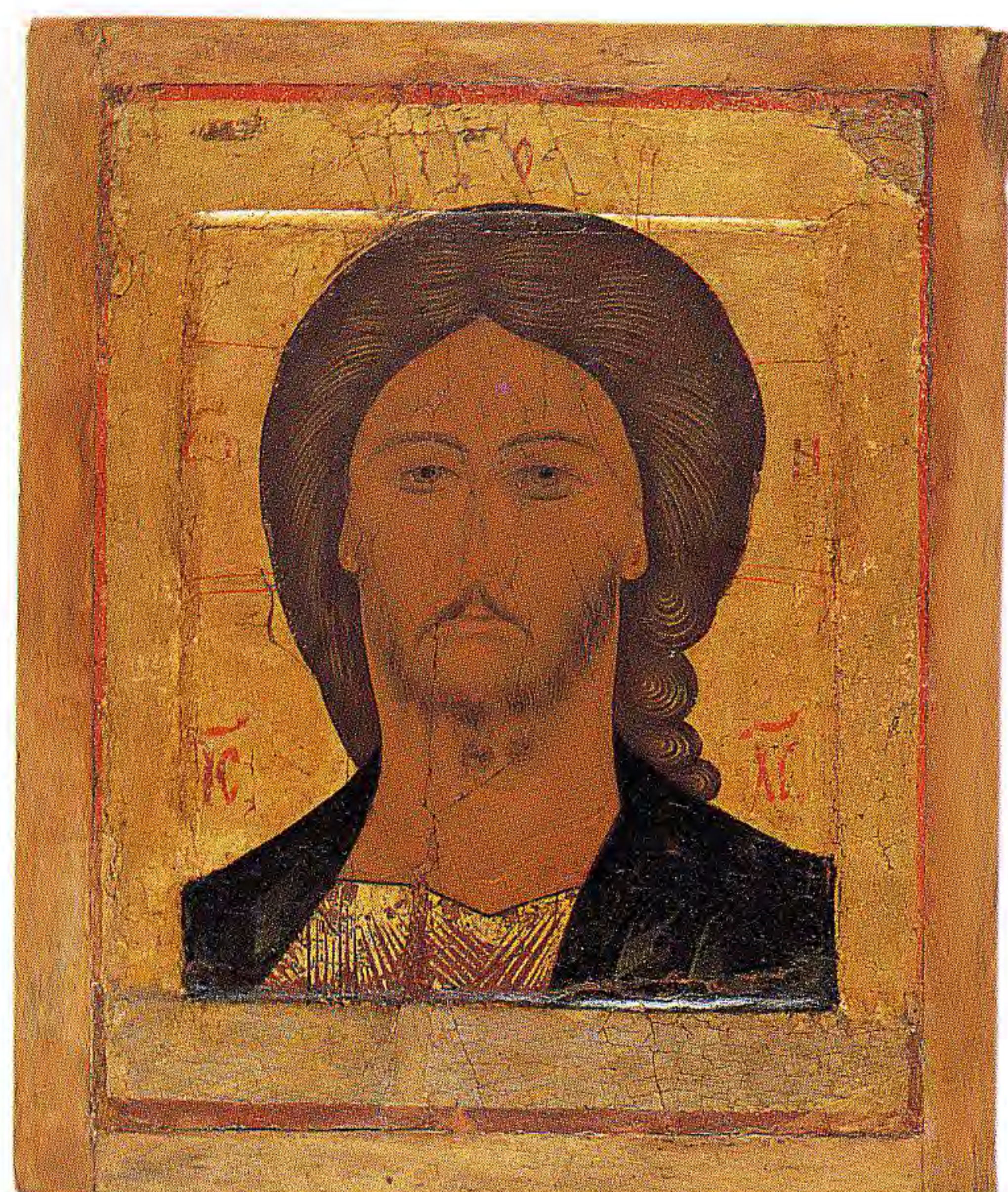
Russia (Podvinye), 1st half 16th century
Wood (lime), double raised borders; *pavoloka*, tempera;
165 × 115 × 3 cm
INSCRIPTIONS designating scenes from life of St Nicholas
PROVENANCE removed in 1958 by Hermitage expedition from the church of the Trinity (1727) in Nyonoks, Belomorsk region, Archangel province
State Hermitage Museum inv. no. ERI-271

St Nicholas of Myra in Lykia (St Nicholas the Miracle-Worker) was one of the most venerated Christian saints in Rus'. According to legend, he was a fourth-century bishop of Myra. In Old Russian literature there are about forty works connected with his cult, including several Lives. The Life written by the Byzantine hagiographer Symeon Metaphrastes (tenth century) entered the sixteenth-century *Lives of the Saints* (*Cheti Minei*) of Metropolitan Makarius, and became part of a seventeenth-century printed book that included several works dedicated to the saint. In addition to books, sacred poems, religious traditions and legends were devoted to St Nicholas. One such legend is that of the icon of St Nicholas that was carried from Chersones to Zaisk by the icon's attendant, Astafii (Eustathios) ('The Tale of Nicholas of Zaisk', thirteenth century).

In the fine arts of Old Russia various different iconographic types of St Nicholas can be



R-25



distinguished. The image taken from an ancient icon of Nicholas of Zarsk in which the saint was depicted full length, with a Gospel and a shawl in his hands, was highly popular. The iconographic type of Nicholas of Mozhaisk is distinguished by the saint's holding a sword and a model of a city, both of which symbolize the idea of intercession. The image of Nicholas of Velikoretsk is distinguished by the particular composition of the scenes from his life in the border panels. Other miracle-working icons of St Nicholas are also known.

In the centre panel of the Hermitage icon Nicholas is depicted full length and frontally, with his arms raised, the right hand in a gesture of blessing, while the left hand holds an open Gospel and a shawl. On either side of his halo, in red and pink roundels, are half-length representations of Christ and the Virgin. The background is gold, and the ground is in two tiers: the lower a blackish green, and the upper a greenish brown. On the pages of the book is a text in black ink: 'At that time Jesus stood upon a level plain, and the number of his disciples was many multitudes.'

Twenty-eight border panels with scenes from his life are grouped around the centre panel: 1. Nicholas's birth; 2. His baptism; 3. Teaching reading and writing; 4. Taking monastic vows; 5. Appointment as deacon; 6. The miracle of the icon of Nicholas; 7. Appointment as bishop; 8. The child Nicholas rejecting his mother's milk on fast days; 9. Admonishing the priests; 10. Appearing to Emperor Constantine in his dreams; 11. Appearing to Eparch Ablabius in his dreams; 12. Delivering the three men from the sword; 13. Healing the blind man and the lame man; 14. Healing the possessed man; 15. The miracle of the poor man with the three daughters; 16. Banishing the demon from the mine; 17. Nicholas receiving church gifts from Emperor Constantine; 18. Returning Basil to his parents;

19. The miracle of the ship-builders; 20. Appearing to the three generals in the dungeon; 21. The miracle of the icon of Nicholas; 22. Rescuing Demetrios from drowning; 23. Nicholas buying a carpet from an old man; 24. Nicholas giving the carpet to the old man's wife; 25. [The content of the panel is unclear; it may depict the inhabitants of Myra before Nicholas]; 26. The Virgin appearing to Nicholas in a dream; 27. The translation of Nicholas's relics; 28. Nicholas's burial.

The border panels are of different sizes: narrow in the upper and lower rows, they are almost square on the sides. The sequence in which they are arranged is broken. The proportions of figures and architecture vary according to the panels' dimensions. The backgrounds are gold as are the icon's borders, which have an ornamental design of petals patterned with lines and repoussé dots. Remnants of the original texts in small beautiful lettering are covered by careless inscriptions of the late seventeenth century, the contents of which do not always correspond with those of the earlier inscriptions. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1983,

no. 22; St Petersburg, Hermitage 1999, no. 3

BIBLIOGRAPHY Kostzova 1960, pp. 75, 77; *Novgorod Ikons* 1980, nos 182–84; Kostzova 1982, p. 18, no. 22; Kostzova 1992, no. 6; Kostzova and Pobedinskaya 1999, pp. 22–27, no. 3

R26

Icon with Bust of Christ

Russia (Moscow school), 16th century

Wood (lime), raised borders, *pavoloka*, tempera; 31.5 x 26 x 2 cm

PROVENANCE acquired in 1966 from Engel-Vasilyeva State Hermitage Museum inv. no. ERI–508

Christ is depicted from the shoulders up, full-face, in a dark-green *himation* with greenish folds and a reddish-brown tunic with gilding. His face is austere, the flesh tones a dense pink ochre with olive shading. The contours of the face are reddish brown, the pupils of the eyes black, the hair brown with greenish-yellow and brown locks and the beard and moustache conveyed in brown lines.

Bust representations of Christ are traditional in Old Russian icon-painting: some excellent thirteenth- to sixteenth-century examples have survived that are iconographically similar to the Hermitage icon. Features of the treatment of the face, of the drawing of the eyebrows, beard and moustache, and the disposition of the locks and curls of hair, are close to works of the Moscow school of the fifteenth to sixteenth century. From the outlines of the letters, the Hermitage icon can be dated to the mid-sixteenth century. ASK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Kostzova 1992, pp. 341–42, no. 37

R27

Icon with Praises to the Mother of God and illustrations to the Akathist

Russia (Moscow school), 16th century

Wood (lime), raised borders; *pavoloka*, tempera, gilding, wrought silver (916-carat); 33.7 x 31 x 2.7 cm

INSCRIPTIONS on the lower edge, fragments of 16th-century inscription on gesso

PROVENANCE acquired in 1977 from the heirs of Boris A. Shelkovnikov

State Hermitage Museum inv. no. ERI–971

In the middle panel is a representation of Praises to the Mother of God and surrounding it are sixteen border panels displaying *kontakia* of the Akathist of the Mother of God. On the background, borders and haloes in wrought silver. In the centre of the middle panel there is an enthroned Mother of God surrounded by an ornamental garland against a sky-blue background; above Mary, framed by a garland, Christ is shown blessing. To the sides of Mary, and below on a pale-green ground, are thirteen full-length Prophets with unfurled scrolls, holding out to the Mother of God the emblems of their prophecies.

Border panels: 1. *Kontakion* 1. Взбранной воеводе... (To the elect commanders) On an irregularly shaped stepped support a detachable icon with a bust of the Mother of God and Child, flanked by groups of worshippers;

2. *Kontakion* 2. Видящи святая себе в чистоте... (The Holy One seeing herself in chastity) The Annunciation with a seated Virgin and the Archangel Gabriel approaching her;

3. Two scenes in a single panel: *Kontakion* 3. Сила высшего осени... (The power of the Highest overshadowed her) The Annunciation, depicting a standing Virgin and the Archangel approaching her. Canticle 3. Имущи богоприятную дева утробу... (The maid having a womb that received God) The Visitation;

4. *Oikos* 4. Слышаша пастырие ангелов поющих... (The shepherds heard the angels singing) The Nativity. The Mother of God, in a brown *maphorion*, reclines on a red mattress; behind her the tiny figure of the infant Christ; by her head Joseph sits pensively on a stone; in the foreground is a scene of the washing of the infant Christ;

5. Two scenes in a single panel. *Oikos* 5. Видеша отроци халдейстии... (The children of the Chaldees behold) The Adoration of the Magi. Mary is enthroned beneath a turret-shaped canopy with a green covering, holding in her arms the infant Christ; before her are the three Magi with gifts. *Kontakion* 6. Проповедницы богоноснии бывше волсви... (The Magi having become heralds bearing God's Word) The Return of the Magi. The Magi are moving away on horseback, behind a mountain. Panels 4 and 5 may be interpreted as a single composition;





6. *Oikos* 6. Воссиявый во Египте просвещение истины... (Having shown in Egypt the light of truth) The Flight into Egypt. The Mother of God and the infant Christ are on a white horse, Joseph behind them, and before the horse is the figure of a bearded man clothed in red and green;

7. *Kontakion* 7. Хотящу Симеону от нынешнего века преставитися... (When Simeon was about to depart this present age) The Presentation in the Temple. To the right, on a platform is Simeon with the infant Christ in his arms, bowing to the Virgin, behind whom are the Prophetess Anna and Joseph;

8. *Kontakion* 9. Всякое естество ангельское удивися... (Every kind of angel wondered) Emmanuel enthroned 'in majesty'. This composition is notable for its state of preservation;

9. *Oikos* 9. Ветия многовещанные яко рыбы безгласные... (The eloquent orators like dumb fishes). The Mother of God is enthroned, flanked by two male figures. At the foot of the hillocks are three prostrate figures. The scene is based on that of the Transfiguration;

10. *Kontakion* 10. Спасти хотя мир... 'Wishing to save the world'. A seven-pointed Golgotha cross standing on a hill with the head of Adam. To the left of the cross are Christ and a warrior; to the right, horsemen;

11. *Oikos* 10. Стена сей девам... (Thou art a Virgin) A half-length representation of Mary with her arms stretched out above a wall; to the right is a bowed full-length female figure, to the left, two more such figures;

12. *Kontakion* 11. Пение всякое побеждается... (Every hymn is overcome) To the right is an icon of the head of Christ, beneath which is a red shroud; to the left, bowed towards the icon, are

clergymen and worshippers;

13. *Oikos* 11. Светоприимную свещу... (The lamp receiving light) The Mother of God stands on a high pedestal with a candle in her hand. To one side of the pedestal is a genuflecting figure, to the other, three further such figures, depicted against the background of a black cave, symbolizing darkness;

14. *Kontakion* 12. Благодать дата восхотев... (Wishing to grant forgiveness) The Anastasis. Christ stands at the gates of hell above a black abyss, His left hand leading Adam out of his grave, and His right pointing to the open fiery jaws of the black abyss of hell;

15. *Oikos* 12. Лаючи твое рождество... (Celebrating thy birth) A detachable icon with a representation of the Mother of God and Christ Child is fixed to a support against the background of a single-domed church. To the sides, turned towards the icon, are representations of the emperor and empress, clergymen and worshippers;

16. *Kontakion* 13. О всепетая мати (O mother all-hymned) Part of a single-domed church is shown, above its wall a bust of the Virgin and Child surrounded by worshippers.

The series of miniature scenes in the border panels have been painstakingly traced, and the paint densely laid. Loss of colour and later over-painting make interpretation difficult.

Icons illustrating the *Akathist* of the Virgin were known in Russia from the late fourteenth century. Relatively few in number, most of the early examples date from the sixteenth century. Although they share a common iconography, the treatment of the scenes in the border panels of the *Akathist* icons varies from icon to icon, and the scenes are usually explained by inscriptions around the scenes. The Hermitage icon displays an incomplete repertory of hymns; they follow the correct sequence of *kontakia* and *oikoi*, but gaps exist. The lack of inscriptions and the idiosyncrasy of the details impede the identification of some scenes, and in the case of many of the panels make it purely conjectural. The central panel is closest to Moscow painting of the mid-sixteenth century. ASK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Kostzova 1992, pp. 338–40, no. 35

R28

Panagia with The Mother of God of the Sign

Russia (Novgorod), 16th century
Silver, rock crystal, foil, filigree, gilding; 7.5 × 4.5 × 0.7 cm
PROVENANCE purchased from a private individual
State Hermitage Museum inv. no. ERP-1503

A representative group of closely similar examples to the Hermitage *panagia* is found in the sacristy of

the Trinity Monastery of St Sergei (Nikolaeva 1997, pp. 191–97). Clearly, images formed in foil by the technique of removing the background were fairly widespread in the production of articles for private devotions in the late Middle Ages. The filigree ornament and setting of the stones, which are typical of Novgorod, are fairly sure indicators of the piece's origins in Novgorod and of its dating. Pearls and red almandine are on the obverse and on the *panagia*'s crest. The working of the collets with filigree 'snakes' is characteristic of sixteenth-century Novgorod jewellery. SVT

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R29

Miniature ivory icons with the Twelve Great Feasts

Russia (Moscovite Rus'), 16th century
Ivory, relief carving; settings: silver, gilding, engraving, filigree

a)

6.7 × 5.9 cm

PROVENANCE acquired in 1885 from the collection of Alexander P. Bazilevsky
State Hermitage Museum inv. no. ѿ 24

The field of the icon is divided into three registers in which the following scenes are placed in rectangular frames beneath keel-shaped arches: top row – The Annunciation, The Nativity, The Presentation in the Temple, The Baptism; middle row – The Raising of Lazarus, The Entry into Jerusalem, The Crucifixion, The Anastasis; lower row – The Pentecost, The Ascension, The Dormition of the Mother of God, The Transfiguration. The inscriptions with the names of the feast-days are written in Cyrillic. There are two iconographic peculiarities – the reduction of individual compositions and the combination of individual scenes. For example, in the scene of the Pentecost there are only six Apostles; in the scene of the Ascension Christ is presented in half length; the Virgin's bier in the scene of the Dormition is similar to the sarcophagus from the scene of the Entombment; and the Mother of God in the Ascension would appear to have been transferred from the scene of the Protecting Veil of the Mother of God, so accentuated is the unfurled garment in her hands.

The so-called *enkolpion* of Niphont, metropolitan of Wallachia, kept in the Dionysiou Monastery on Mount Athos, should also be associated with this same group of small ivory icons with twelve Gospel feasts (*Treasures* 1997, p. 631, fig. 9.89). VNZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R-29b



b)

6 × 5.9 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERK-89

This icon with miniature multi-figure carving on Gospel themes (The Annunciation, The Nativity, The Baptism, The Presentation in the Temple, The Entry into Jerusalem, The Crucifixion, The Resurrection, The Pentecost, The Dormition of the Mother of God, The Transfiguration) is the work of monastic workshops. Similar items were produced by Novgorod, Moscow and, possibly, Belozersk craftsmen in the sixteenth century. A distinctive feature of such miniature works is their ancient iconostasis composition, and also the peculiar keel-shaped frames of each panel. INU

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Ukhanova 1981, p. 17

c)

7 × 5.8 cm

PROVENANCE purchased in 1978

State Hermitage Museum inv. no. ERK-1115

This icon is similar to that above (inv. no. ERK-89). Both are of a type that may have been used as a precious gift or perhaps as a souvenir of a visit to a monastery, evidently for this reason placed in a silver gilded frame (dated by the present writer

to the seventeenth century), with an engraved representation of a young Virgin and Child surrounded by blossoming plants. The iconography bears the stamp of Polish-Ukrainian art, which testifies to the icon's having been in the western part of the country in the sixteenth and seventeenth centuries. INU

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Ukhanova 1981, p. 15

d)

10.4 × 6.6 × 1.6 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the collection of Agafon K. Fabergé

State Hermitage Museum inv. no. ERO-765

The following Gospel scenes are depicted on this icon: The Annunciation, The Nativity of Christ, The Baptism, The Entry into Jerusalem, The Crucifixion, The Resurrection, The Raising of Lazarus, The Pentecost, The Dormition of the Mother of God, The Transfiguration, The Ascension and The Presentation in the Temple. The icon can be dated to the late sixteenth or early seventeenth century and the frame to the seventeenth century. Both icon and frame appear to have been produced in Novgorod. LAZ

EXHIBITION HISTORY Lugano 1986, no. 51

BIBLIOGRAPHY unpublished

R30

Icon with St George and Scenes from his Life

Russia (Moscow school), early 1st half 16th century
Wood (lime), raised borders, *pavoloka*, tempera;

76 × 59 × 2 cm

INSCRIPTIONS designating scenes from the life of St George

PROVENANCE removed in 1957 by Hermitage expedition from the wooden church of the Epiphany (1793), near the cemetery of Lyadina, Kargopol region, Archangel province
State Hermitage Museum inv. no. ERI-235

According to one version of the Life of St George, in 303 the Cappadocian warrior declared himself a Christian before Emperor Diocletian, who subjected him to various tortures. The martyr remained unharmed, however, and Diocletian's wife and the emperor's retinue came to believe in Christ. On Diocletian's orders, George was beheaded. Byzantine legends of St George were well known in the Slav world, and in Old Russia the miracle of St George and the Dragon was particularly popular. In the Hermitage icon the military saint is depicted full length, frontally, standing on a red cushion, his right hand holding a lance with a small ensign adorned with a gold Golgotha cross, and his lowered left hand resting on his sword-hilt; next to him is a shield with a human mask on the boss, depicted side-on. This iconography is in keeping with Byzantine legends of George's



aristocratic parentage – a young warrior from a noble Cappadocian family. Above and to the sides are fourteen border panels depicting scenes from his life and miracles attributed to him: 1. George preaching Christianity; 2. George declares himself a Christian before Diocletian; 3. George being tortured on a wheel; 4. George's torments in the scorching bronze ox; 5. George being tortured with iron talons; 6. George being tortured with dry tendons; 7. George being tortured with scorching iron boots; 8. George praying in the dungeon; 9. Empress Alexandra's conversion to Christianity; 10. George being tortured with poison; 11. George raising a man from the dead; 12. George being beheaded; 13. The miracle of the

icon of St George; 14. The miracle of St George and the dragon.

The border panels and central panel are painted in various shades of red and green and in yellow ochre, with the details worked up in silver, gold and black and white. Pale tones predominate in the backgrounds, and there is much brilliant red and green in the clothing. The inscriptions are in vermillion semi-uncial script.

The iconography and composition are similar to Moscow icons of the early sixteenth century. George's figure is elegant; his small aristocratic hands and feet, and the lengthened proportions and small heads of the figures in the border panels are noteworthy. The indistinctly demarcated border

panels create the impression that the compositions are joined into a single whole. The icon's unusually narrow dark-green borders with brown edging, and the variations in the proportions of the figures in the border panels, suggest a connection with Northern painting. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1983, no. 13; St Petersburg, Hermitage 1993, no. 5; St Petersburg Hermitage 1999, no. 14

BIBLIOGRAPHY Kostzova 1982, pp. 13, 36–38, fig. 13; Kostzova 1992, pp. 333–35, fig. 31; Kostzova 1993, p. 38, fig. 5; Kostzova and Pobedinskaya 1999, pp. 64–66, fig. 1.

R31

Bilateral processional altar icon with The Mother of God of the Sign and St George and the Dragon

Russia (Northern school), 1st half 16th century

Wood (lime), raised borders (*kovcheg*); *pavoloka*, tempera
129 × 46.5 × 3 cm including shaft

PROVENANCE brought back by Hermitage expedition of 1957 from the church of the Epiphany (1793) in the cemetery of Lyadina, Kargopol district of Archangel province

State Hermitage Museum inv. no. ERI-239

The icon has double-stepped projections at the corners and a figured shaft. The Mother of God with a representation of the Christ Child without a *mandorla* (almond-shaped aureole) around Him belongs to an iconographic type widespread in Novgorod icons of the fifteenth and sixteenth centuries.

This version of St George and the Dragon is a simple and concise variant of the theme and, unusually, lacks any representation of the dragon's lair. This variant is found in icons of the Northern school where St George is shown on a white horse as the holy warrior and dragon fighter, striking the winged dragon in the mouth with his lance.

The present icon belongs to the group of pieces in the Hermitage brought from the Lyadina church buildings which are associated with a local workshop of the late fifteenth to early sixteenth century, possibly located in Kargopol and working in the Novgorod tradition. The shape of the panel with projections and a figured shaft is reminiscent of the depictions of the miracle-working portable icon in fifteenth-century Novgorod icons of the *Battle between the Men of Novgorod and the Men of Suzdal* (Russian Museum, Tretyakov Gallery, Novgorod Museum). The formal features in the depiction of the faces of Christ and St George on the Hermitage icon are closer to old Novgorod icons (the pointed noses). The simple ornamentation is typical of Northern painting: the stars and circles on the *maphorion* of the Mother of God are repeated on the shaft as a decoration. ASK



R-31

EXHIBITION HISTORY Hermitage, Leningrad 1983, no. 18

BIBLIOGRAPHY Kostzova 1982, pp. 12–13, 39, no. 18; Kostzova 1992, pp. 375–76, no. 67

R32

Icon with The Last Judgment

Russia (Kargopol?), 16th century

Wood (pine), raised borders; *pavoloka*, tempera;

177 x 120 x 4 cm

INSCRIPTIONS on the upper border Второе и стра[шн]ое Х[ристо]во пришествие Г[о]с[под]не хотя судити жи[вым и] мертвым и воздати комуждо по делом их (The Second Coming of Christ the Lord to Judge the Living and the Dead and Divide Them according to Their Deeds); numerous inscriptions around the scenes and personages depicted

PROVENANCE removed by the Hermitage in 1957 from church of the Protecting Veil (1761), near the Lyadina cemetery, Kargopol region, Archangel province
State Hermitage Museum inv. no. ERI-230

Icons of the Last Judgment illustrate themes taken from various literary sources. The earliest representations of the Last Judgment in Russia are in twelfth-century frescos, but icons on the

theme are known from the fifteenth century onwards. Although there is a similarity between individual scenes and details, there are no identical compositions in Old Russian painting. The iconography of the Hermitage icon is also unique, from the detailed description of God sending Christ down to earth to pronounce judgement to the representation of the ‘torments of hell’ in ten border panels. The composition includes several scenes, the first of which gives a symbolic representation of the end of the world – a starry sky with sun and moon, conceived as a green scroll being rolled up by two flying angels. Beneath the scroll is a circle of fire with cherubim, seraphim and profile masks. In the centre of the circle is a bust of the ‘Ancient of Days’ – an old man robed in white, blessing with his right hand. To the right, against a background of clouds, are representations of God and three figures of Christ, who is being sent down to earth to pronounce judgement. God with a scroll in his hand, and Christ with a palm branch and a sword, are seated next to each other on a throne; Christ in a dark greenish diamond-shaped aureole with a scroll in His hand; and Christ in a red aureole with a palm branch and sword in His hand. Below the aureoles with the figures of Christ are twelve thrones with opened books. A river of fire springs from the throne with God and Christ, and runs in the direction of hell; into this river two

angels are tossing demons with tridents. To the left, in the top corner, is a representation of the ‘celestial Jerusalem’ in clouds, enclosed by a white wall with narrow towers and arched apertures, in which angelic guards can be seen from the waist upwards. Behind the wall is a palace, inside which prelates are shown sitting at a dining table; below them are monks wearing habits and with red wings, flying into the Holy City – saints who are not subject to judgement. The central scene of the composition is presented in two bow-shaped rows. Christ is seated on a throne in the radiance of glory with an open book in His hands, flanked by a praying Mother of God and St John the Baptist, prostrate Adam and Eve and the Apostles sitting with open books; behind them are angels. The righteous and the sinners are depicted going from two directions towards a ‘prepared’ throne with a seven-pointed cross, Christ’s clothing and an open book. At the throne they are met by two angels holding unfurled scrolls. In front of the sinners is a representation of the Prophet Moses with an unfurled scroll. Beneath the Hetoimasia throne, in a two-coloured segment, is a representation of the ‘Hand of God’ – a large hand holding infants and scales. The scale of good deeds is guarded by an angel, who strikes with a trident the demons attempting to pull in the scale of evil deeds. At Adam’s heel is the red head of the greenish-black serpent of original sin, which has

BIBLIOGRAPHY *Russkaya kultura VI–XVIII vekov* 1983, pp. 22–24; *Russkaya kultura* 1971, p. 46; *Russkaya kultura* 1974, p. 40; *Vystavka shedevrov* 1977, fig. 40; Kostzova 1982, pp. 14, 51, fig. 38; Kostzova 1992, pp. 391–95, fig. 90; Sapunov 1981, pp. 268–76; Kostzova 1996, pp. 140–41, fig. IV–2

R33

Icon with John the Evangelist

Russia (Moscow school), 2nd half 16th century
Wood (lime), raised borders; *pavoloka*, tempera, gilding, wrought silver, enamel, filigree; 31 × 25 × 2.5 cm

INSCRIPTIONS on half-opened page of the Gospel
В начал[е] был[о] Слово... (In the beginning was the Word); carved inscription on enamelled silver plates
Иоанъ Богословъ (John the Divine)

PROVENANCE acquired in 1959 from N.K. Gorbunova, Moscow

State Hermitage Museum inv. no. ERI–249

The icon depicts the Apostle and Evangelist John, shown from the waist up, as an old man. In his right hand he holds a pen, while in his left, he holds a half-open book and clasps to himself an ink-pot with a pencil-box containing two quills. The Evangelist is dressed in a bluish tunic and greenish-brown *himation*. His face is delicately painted; the ochre layers are thick and dark on greenish-brown, and the description and pupils are in black; the background and borders are covered in wrought silver with vestiges of silver-gilt; the silver is wrought in a plant-like ornamental design; in the borders are seven roundels – eight-petalled rosettes on a foliage ornamental design. Around the head is a recessed filigree halo with green and blue enamel. The simplicity of the image, the gentleness of the hand's movement above the book, the painstaking treatment of the details and the light-green colour of the background and borders recall Moscow icons of the second half of the sixteenth century. The wrought silver on the borders of this icon and on that of Our Lady of Ecstasy from the collection of Pavel Korin was made from the same mould and, evidently, in the same workshop; the framing of the Korin icon is attributed to the work of a Novgorod master. ASK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Kostzova 1992, p. 343, no. 40;

Piatnitsky 1996/2, pp. 60–62

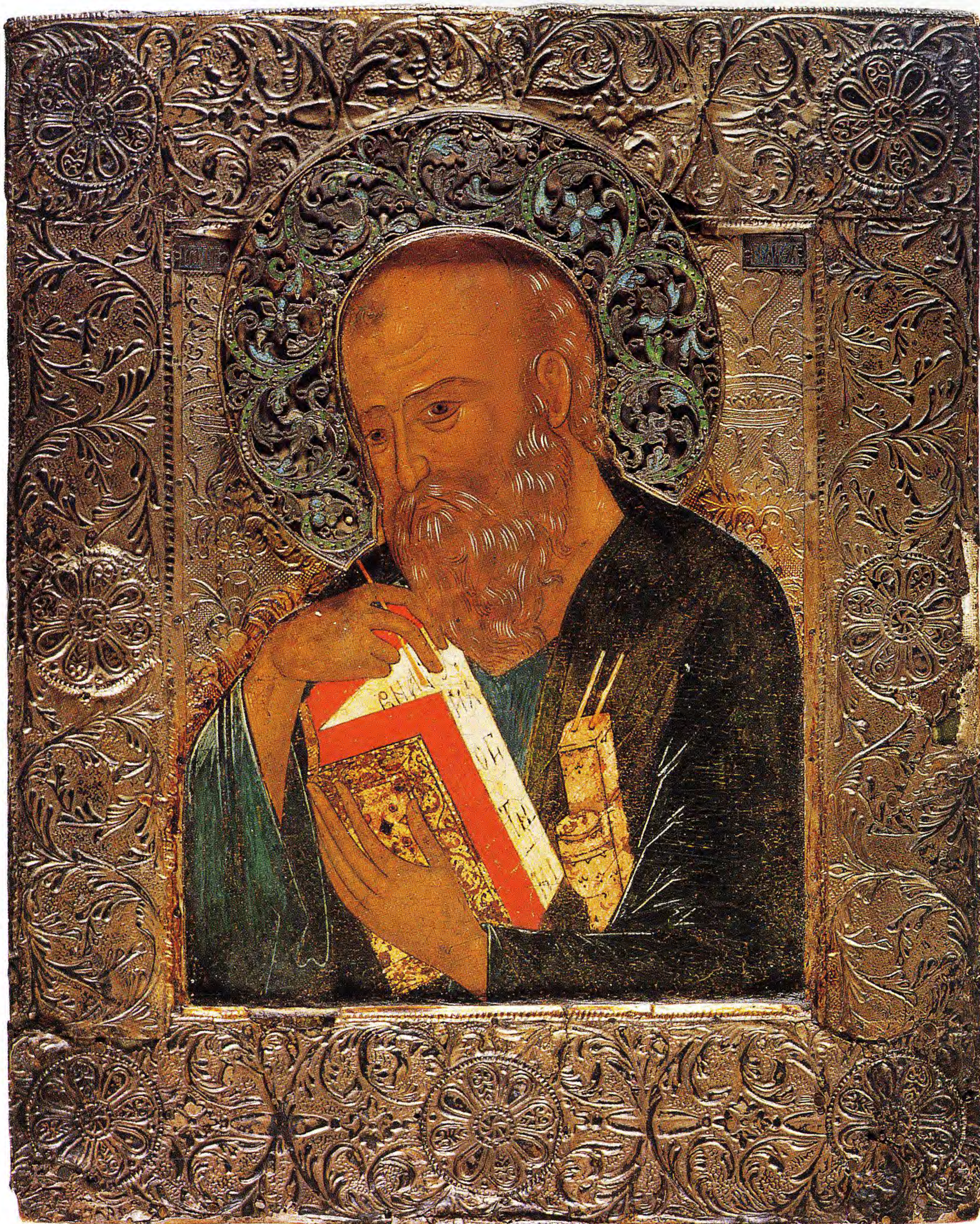
R34

Embroidered *podea* with Prince Mikhail of Chernigov

Russia, 2nd half 16th century

Silk cloth, silk and metal threads, embroidery; 41 × 30 cm

PROVENANCE acquired in 1941 from the State Museum



R-33

of Ethnography; formerly in the collection of Ivan A. Galnbek

State Hermitage Museum inv. no. ERT–919

Prince Mikhail of Chernigov is shown full length in princely garments. In his right hand he holds a cross, and in the left a sword in a scabbard. To either side of the figure is an inscription АГИОС БЛАГОВЕРНЫ ВЕЛИКИЙ КНЗЯ МИХАИЛ ЧЕРНИГОВСКИЙ (The holy and pious Grand Prince Mikhail of Chernigov). The Old Testament Trinity is shown above the prince's head. On the wide border framing the centre of the composition is embroidered the text of a hymn, an anthem and *kontakion* to the saint ТРОПАРЬ КАМЕНИЯ

ТВЕРДА ЯВИСТЕСЯ И НЕОБАРМА ПРЕ-
БЫСТА МУЧИТЕЛ ПРЕЩЕНИ И НЕУБО-
ЯВШЕЯ МИХАИЛЕ СЛАВНЕ И ФЕОДОРЕ
МУДРЕ СЕГО РАДИ РУСТИ СОБОРИ
ВОПИЮТЬ НЕПРЕСТАННО И РАДОСТНО
СЛАВА УКРЕПЛЯЕМУСЯ ВСЯ СЛАБА
ПРОСВЕЩАЕМУ ВАМИ ВЕСЬ МИРЪ
КОНДАК ВЫШНИХЪ НАШИ И НИЖНЯЯ
ОСТАВИТЛЬ ЕСИ КОЛЕСНИЦУ НА НЕ-
БЕСА КОВ СОТВОРИТЕ МЕЖ СОБЕСЕД-
НИКЪ ПЕРВОМУЧЕНИКУ БЫСТЬ
МИХАИЛЕ С НИМ ЖЕ ХА БГА МОЛИМ
НЕПРЕСТАННО О ВСЕХЪ НАСЪ

Prince Mikhail and his *boyar* Fyodor (on icons, they are usually shown together and even turning



towards one another) were killed by the Horde of Batu Khan in 1246 for refusing to take part in the Tatar ritual of passing between burning bonfires and bowing to pagan idols. Prince Mikhail was greatly revered in Rus' as a martyr in the struggle for the triumph of the Christian faith. His remains, and those of the *boyar* Fyodor, were transferred from Chernigov to Moscow in the sixteenth century and placed in the Archangel Cathedral in the Moscow Kremlin. The face is worked by modelling with a very fine twisted flesh-coloured silk in satin-stitch, shaded with light grey silk. The details are emphasized with dark brown silk. The faces are embroidered in several layers, giving a three-dimensional effect. The nimbus is embroidered throughout with twisted gold thread with vegetal ornament formed with relief stitching. The prince's clothing and the figures of angels are formed with twisted silver thread with couching threads of coloured silk, using various stitches. The ground is embroidered with twisted gold thread couched with invisible stitches. The texts are formed with twisted silver thread in a chain stitch.

From the characteristics of the embroidery, the style and the lettering of the inscriptions, the shroud can be assigned to the second half of the sixteenth century. The treatment of the nimbus with vegetal ornamentation in relief and a relief frame are reminiscent of similar features in the pall of 1555–60 showing Nikita, the stylite of Pereyaslav (Myasova 1971, no. 43). In the scene of the Old Testament Trinity, the angels sit at a table in the form of an arc, a motif found in late sixteenth-century icons. It has been suggested that a representation of the Trinity was included in embroidery made as a donation to the Trinity Monastery of St Sergei (Svirin 1963, p. 82).

This may be an argument in favour of attributing this piece to the Moscow school. INK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Kostzova and Fyodorova 1999, pp. 18–24

R35

Icon with The Mother of God of the Don

Russia (Moscow school?), late 16th – early 17th century
Wood (spruce), double raised borders; *pavoloka*, tempera;
32 × 26 × 2.5 cm

INSCRIPTIONS explanatory inscriptions around scenes and individual saints

PROVENANCE acquired in 1960 from A.A. Serkina who stated in writing, 'The icon of the Virgin of the Don was bought by my grandfather at a fair in Nizhny Novgorod in about 1870. According to the legend, it came from the house of the Godunovs, and there was a head-dress and *tsata* [pendant] ornamented with rosettes, with an emerald in the centre and diamonds around it'; A.A. Serkina lived in Kholui, Ivanovsk province, and was visited by staff of the Hermitage in 1959

State Hermitage Museum inv. no. ERI-470

The central part of the icon has a waist-length image of the Virgin, bending her head to the Child on her right arm. Pressing His face to His mother's cheek, He raises His right hand in a sign of blessing. The faces are delicately modelled: ochre with a reddish tint has been applied over greenish underpainting; and there are white highlights, well preserved on the Virgin's neck.

The marginal painting is from a different period from that of the centre, and is stylistically heterogeneous. The upper part shows the 'Six Days' – six medallions with images of 'festivals' associated with every day of the week except Saturday: 1. Sunday, The Anastasis; 2. Monday, The Heavenly Host; 3. Tuesday, St John the Baptist in the Desert; 4. Wednesday, The Annunciation; 5. Thursday, The Washing of the Feet; 6. Friday, The Crucifixion.

Below the 'Six Days' are figures of Sts Zosima and Sabbas facing the Virgin. The entire lower register is occupied by eighteen full-length figures of saints who are as follows: St Mark the Evangelist, St Paul the Confessor, patriarch of Constantinople, St John, a prelate with a long beard, St Dimitry Prilutsky, the Prophet Jeremiah, Alexios *homo dei*, Sts Cyril and Athanasios of Alexandria, a venerated person, Archdeacon Stephen, St Thekla, St Mary of Egypt, St Antonina the Martyr, St Marina, St Catherine and St Euphrosyne.

The Mother of God of the Don is one of the 'Tenderness' types, which were comparatively uncommon. Versions of this are distinguished by the position of the arms, legs, the fingers folded together and other details. The iconography of

the icon in the Hermitage is close to that of the late fourteenth- or early fifteenth-century Mother of God of the Don from the Zagorsk Museum, only differing in the way the Christ Child's fingers are placed and in minor details of the drapery. The image in the Hermitage icon is considerably softer. The Festival scenes show usual iconographic versions of the subjects, such as, for example, the torn scroll in Christ's hand in the Descent into Hell, as on an early seventeenth-century icon from the Tretyakov Gallery in Moscow. The torn scroll, signifying 'the destruction of the recording of sins', is found on seventeenth-century works from Moscow and Yaroslavl'. The assortment of selected saints includes the founders of major northern monasteries, Zosima and Sabbas of the Solovetsky Monastery and Dimitry Prilutsky (Vologda Monastery), together with many venerated persons. The placing of the saints in the lower register is similar to that on calendar icons of the sixteenth to seventeenth century. The Hermitage icon is stylistically close to Moscow works of the sixteenth century, although these were usually painted on lime panels and very rarely on spruce as in the present case. The main distinguishing feature of the composition of the Festivals is its decorative nature, in the form of bright colours, multi-coloured nimbuses, gilding and architectural details. The trend towards decorativeness, together with the Volga regional pronunciation implied by the inscriptions, indicates that the painting on the borders can be assigned to the early seventeenth-century Volga region, closely related to Novgorod and other trading centres. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1965

BIBLIOGRAPHY Kostzova 1965, pp. 26–28, Kostzova 1992, pp. 352–55, no. 46





R36

Icon with The Venerable Anthony the Roman at the Monastery

Russia, late 16th century

Wood (lime), raised borders, *pavoloka*, tempera;

28.2 × 26 × 2 cm

INSCRIPTIONS on the upper border П[реподо]бны[й] АНТОНИ[й] Римл[я]нин (The Venerable Anthony the Roman) (a later inscription in red ligatured script has been removed from the original vermillion inscription)

PROVENANCE transferred in 1959 from the Museum of Religious History, Leningrad

State Hermitage Museum inv. no. ERI-360

The Venerable Anthony the Roman was the founder of the Monastery of the Nativity of the Virgin in Novgorod. The circumstances of his appearance in Novgorod are shrouded in legend: suffering to persecution in his homeland for adherence to Orthodoxy, Anthony made his home on a seaside cliff. During a violent storm part of the cliff broke away and he was carried out to sea, reaching Novgorod in 1106. With the blessing of the bishop of Novgorod, Anthony built a small wooden church of the Nativity of the Virgin on the right bank of the River Volkhov, which in 1117–19 was rebuilt in stone (and in 1125 painted with frescos), and subsequently became abbot of the cloister.

Anthony died in 1147, and was buried in the monastery's church.

The Venerable Anthony is depicted full length to the right, in monastic garb, floating on a rock over the waves of the River Volkhov. He is turning towards a Virgin Hodegetria with the Christ Child, who is blessing him. In Anthony's right hand is a white-stone three-domed church of the Nativity of the Virgin, which appears to be coming out of a scroll. This may be a representation of the future stone church that Anthony would erect in the monastery between 1117 and 1119. The monastery's wall is made of logs. The icon's background and borders are covered in gold. ASK

EXHIBITION HISTORY St Petersburg, Hermitage, Menshikov Palace 1996, no. 50

BIBLIOGRAPHY Kostzova and Pobedinskaya 1996, pp. 57–58, no. 50

R37

Icon with The Mother of God Hodegetria

Russia (Kostroma?), late 16th century

Wood (lime), raised borders; *pavoloka*, tempera;

88 × 75.5 × 3 cm

INSCRIPTIONS on the back of the icon beneath the top dowel Образ архангилскаго попа Ивана Алексиева



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сына Полежаева а ... подписан в лета 7107 (1599) го на ост ... сима [Максима? или Герасима?] иконописца дружины (Archangel icon, of the priest Ivan Alexeyev, son of A. Polezhayev... Signed in the year 7107 (1599) by ...sim [Maksim or Gerasim?] of the icon-painting collective) PROVENANCE removed by the Hermitage in 1964 from the Church of the Archangel Michael, (1754), in the village of Mikhailovsky, Lyubim region, Yaroslavl' province State Hermitage Museum inv. no. ERI-496

The Virgin Hodegetria was revered in Russia for centuries. This icon displays the iconographic type known as the 'Smolensk Hodegetria': a half-length representation of the Virgin with the infant Christ on her left arm. The faces are poorly preserved, dark, and pinkish towards the edges, with remnants of yellowish highlights and white flecks; their outline is in brown. To the left and right of the Virgin's head are vestiges of an inscription and remnants of the last letter of the word 'Hodegetria'. In the borders of the upper half of the icon are small full-length figures of saints, two to the left and two to the right: a winged warrior – the Archangel Michael, with a sword in his hand – and three figures in prelates' garments, one of whom has a book in his hands. Full-length figures of saints in the borders, often with the same names as members of the donor's family, are a typical feature of icons of the late sixteenth to early seventeenth century. A peculiarity of the Hermitage icon is that the

figures are in the upper section of the borders, grouped in twos, and tiny compared to the central representation. The icon is stylistically similar to other works of the period; the delicate, painstakingly executed figures in the borders are especially typical, as is the way in which the gold has been applied. The traditional solemnity and severity of the figure of the Virgin is here combined with an archaic heaviness and bulkiness in the proportions of the infant Christ, and this, together with the abundance of gold on the backgrounds and clothing, is evidence of the school of painting of the nearby Povolzhie region. From the inscription on the icon, it would appear that another ‘archangel’ church stood on this site before the stone church of the Archangel Michael was built in 1754, and it was for this earlier church that the icon was intended. The centre of the district was the small town of Lyubim, associated with Moscow under Ivan the Terrible but referred to as early as the beginning of seventeenth century as a ‘subject town’ of Kostroma; thereafter it was for a long time attached to Kostroma. It is conceivable that one of the painters from the *artel’* (group) who produced this icon may have been connected with Kostroma’s workshops. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1965; Nagaoka–Osaka 1986, no. IV–11
BIBLIOGRAPHY Kostzova 1965, pp. 26–28; Kostzova 1992, pp. 353–54, no. 47; Kostzova 1996, p. 150, no. IV–11

R38

Pectoral crosses

Russia, early 16th century
Bone, hollow and outline carving

a) Crucifixion, Sts Nicholas, Sergei of Radonezh and Makarius of Kalyazin

4.6 × 2.2 cm
PROVENANCE acquired at Uglich, Yaroslavl’ province
State Hermitage Museum inv. no. ERP–1664

The iconography of the obverse and reverse of the leaves of the cross shows a close similarity to the carved wooden pectoral cross from the sacristy of the Trinity Monastery of St Sergei. On that cross, the Crucifixion is shown on the obverse, and Sts Nicholas, Sergei of Radonezh and Nikon are shown on the reverse. A description of the cross was published by Tatiana V. Nikolaeva and was reliably dated to the first half of the sixteenth century. The present pectoral cross can also be assigned to the artistic tradition of the Trinity Monastery of St Sergei and dated to the same period. However, the representation of St Makarius of Kalyazin instead of St Nikon on the reverse suggests that the Hermitage cross was made in one of the centres of the Upper Volga region, possibly in Uglich itself, where St Makarius was venerated

as one of the promoters of monasticism. It is also possible that the cross was made for sale in one of the Upper Volga towns, at the request of either a layman or a monk who lived in this vast region.

b) Sts Nicholas, Sergei of Radonezh and Nikon

3.8 × 2.1 × 0.5 cm
PROVENANCE excavated in the north-eastern part of the Kremlin of Uglich by Hermitage archaeological expedition of 1998, led by S. Tomsinsky
State Hermitage Museum inv. no. op. 514, 1998, 5/1

By comparison with the pectoral cross from the Trinity Monastery of St Sergei, this leaf of a bone pectoral cross can be reliably dated to the early sixteenth century and attributed to the craftsmen of this monastery. The carving is distinguished by its high quality of execution. The obverse (which has been lost) had a representation of the Crucifixion. It is possible that a coloured foil insert was once placed between the two leaves for greater visibility of the pierced carving. SVT

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R39

Wooden pectoral crosses

a) Cross (on the obverse); Guardian Angel (on the reverse)

Russia, 1st half 16th century
Wood, hollow and outline carving, silver, filigree; 8.6 × 4.6 cm
PROVENANCE from apartments of Tsar Nicholas I in the Winter Palace, St Petersburg
State Hermitage Museum inv. no. ERP–1498

On the obverse of the cross is a representation of the Crucifixion, with half-length figures of bystanders; on the reverse, a guardian angel. The silver frame is ornamented with filigree on the obverse.

The iconography of the obverse and reverse is characteristic of Old Russian sculpture of the late fifteenth and early sixteenth centuries (Tomsinsky 1995). The closest comparisons are found in the collection of the Trinity Monastery of St Sergei and the Tver Museum (Nikolaeva 1960, p. 288; Ryndina 1978, pp. 184, 187). SVT

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

b) Mother of God and Child (on the obverse); St Michael the Archangel (on the reverse)

Russia, 1st half 16th century
Wood, silver, carving, filigree; 12.1 × 5.7 × 1.4 cm
PROVENANCE acquired in 1919 from the collection of Agafon Fabergé
State Hermitage Museum inv. no. E–15642



On one side of the cross is a representation of the Virgin and Child with Saints; on the other, St Michael the Archangel, surrounded by three half-length figures of saints, of whom Sts Philip and Nicholas can be identified. The disk above has a Mandylyon carved on it. The frame is of silver filigree, and was probably made in Moscow. The cross is similar to another in the Hermitage also showing a figure of St Michael. LAY

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R40

Closing *panagiai*

a) Leaf with The Trinity
Russia (Novgorod), 15th century
Slate, hollow and outline carving, silver; 4.5 × 4.5 cm
PROVENANCE acquired in 1986
State Hermitage Museum inv. no. ERP–1497

The obverse shows the scene of the Hospitality of Abraham (the Old Testament Trinity) in a traditional iconographic form. On the reverse, in a rectangular cartouche, is a Crucifixion with bystanders, surrounded by eight medallions with busts of saints.

The images on the obverse and reverse almost replicate a leaf from the collection of the History Museum in Moscow, which was convincingly assigned by Anna Ryndina to fifteenth-century Novgorod. The attribution of both leaves to the same workshop appears unquestionable. The frame, dating from a different period, was probably made when the leaf was converted into a pectoral icon. SVT



EXHIBITION HISTORY Moscow 1988
BIBLIOGRAPHY Moscow 1988, p. 211

b) Trinity with the Mother of God of the Sign, in a silver frame

Carving: Russia, 17th century; frame: central Europe, 17th century

Ivory, silver, enamel; carving, embossing, engraving; diameter 7.5 cm

INSCRIPTIONS under the coat-of-arms of the Korbut-Wiszniewiecki family *PRENASWIESSA : TROICA : BOZEYEDINI: BLOGOSLAW. CALO. PANSKYE. YMENIE. WISZNIEWIECKICH. KORBYTOW. ZYAGIEL. MICHALA. ZTEKLO. (Z) ZONO. (Z) YOZEFEM. YGNACYM. SYNEM. BOZE. NIECH. CL. DLVGO ... ZYIO. ADAIWIENCEY. SYNOW*

PROVENANCE acquired in 1927 from the library of the Winter Palace, St Petersburg (label bearing the number 3 under a wax seal with a representation of the two-headed eagle)

State Hermitage Museum inv. no. E-9701, Vs 1518

On the obverse of one plaque is an inscription: 'Bless the Lord's body [the family] the name of Wiszniewiecki Korbut from Yagiel Michael with Thekla. his wife. with Joseph. Ignatius's son. God grant you long life and more sons' (trans. Marina Lopato).

The carvings on the ivory plaques inside the circles show the Holy Trinity and the Mother of God surrounded by Prophets. On the reverse is a Crucifixion with bystanders and an inserted inscription. The carving was done in Russia, probably in the sixteenth century. The plaques are surrounded with a silver-gilt frame with leaf

ornament on a embossed background with a coloured enamel filling. At the sides are loops for a pin on a silver chain. On the upper part is a hinged top piece, consisting of two hollow square silver-gilt plates with engraved images of Christ. **LAY** EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R41

Prologue

Russia, 1st half 16th century

Paper, leather, wood, copper, ink, tempera; page

27 × 18 cm; book with binding 29.7 × 20 × 6.5 cm

INSCRIPTIONS Сия Богодуховенная книга Пролог написана в лето 7059/1550 года месяца декабря 30 дни в славу отца и Сына и святого Духа моею грешною рукою Феогноста священноинока Корнильева монастыря Комельского (This divinely inspired book of the Prologue was written on 30 December of the year 7059/1550 to the glory of the Father, the Son and the Holy Spirit by the sinful hand of me, the monk Feognost Kornil'ev of the Komel'sky Monastery)

PROVENANCE acquired in 1958 from Fyodor A. Kalikin State Hermitage Museum inv. no. ERB-73

Bound manuscript book on a single type of paper with watermarks in the form of glove (hand) with a five-petalled flower. The text is in two columns, in half-uncial script, on 370 pages. The boards of the binding are covered with reddish-brown leather with gold stamped inscriptions, ornaments, figures of birds and animals and heraldic figures of a lion

and unicorn in the centre. The edges are gilded. The text is written in ink and vermillion pigment. The manuscript is ornamented with one painted headpiece. The headings, initials and separating characters are executed in vermillion. There are more than 520 initials ornamented with shoots of the 'tendrill' type. The headpiece on page 1 is in the interlaced Balkan style, and is wider than the columns of the text, with a vermillion outline and geometrical ornamentation.

The headpiece of the Prologue is an example of the fully developed Balkan style, and its closest comparisons are found in Moscow manuscript books of the late fifteenth century. Similar headpieces are also found in the sixteenth century. The Hermitage manuscript is simpler and more modest than the Moscow books, which are ornamented with headpieces, elegant Old Slavonic characters and gilding. Similar, but not identical, watermarks were used from the fifteenth century to the first half of the sixteenth century. This manuscript can be dated more conservatively to the first half of the sixteenth century. A later note at the end of the book reproduces the old text, which might have been on one of the poorly preserved pages removed during restoration. From the text, it seems that the book may have been written by a monk of the Korniliev Monastery, which was founded at the turn of the fifteenth century and was linked with Moscow. The date of 1550 is doubtful; it may have been recorded incorrectly during the transcription from the old text, since the overall design of the Prologue – the design of the headpiece and widespread use of vermillion initials – can be assigned to a period before the mid-century. Kalikin dated the manuscript to the late fifteenth or early sixteenth century. **ASK**

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Kostzova 1992, pp. 458–59, no. 4

R42

Panagia with cameo of The Transfiguration

Frame: Russia (Moscow Kremlin workshops), 1592; lid: 2nd half 17th century; cameo: Italo-Byzantine school, 13th century (?)

Gold, silver, carving, niello, engraving, emeralds, rubies, spinel, beryl, pearls, sardonyx; 11.6 × 6.6 cm (oval); weight 102.63 g

INSCRIPTIONS on the upper part, engraved niello inscription in two columns: XE/ PY/ B/ И/ M/ Ъ/ (Cherubim); PROVENANCE transferred in 1924 from the Museum of the Stieglitz School of Art and Design; made for Tsarevna Feodosia in 1592; in 16th and early 17th centuries, kept in Tsar's Treasury; in 1st half of 17th century in possession of Russian patriarch Filaret Romanov; then in the bishop's sacristy at Kolomna; transferred in 1799 to the bishop's sacristy of newly established diocese of Tula whence in late 19th century stolen with other antiquities; in early

20th century in private collections of A.K. Echkin, Moscow, and Mikhail M. Savostin, St Petersburg; purchased from the latter for Museum of the Stieglitz School of Art and Design in 1911 for 1,000 roubles. State Hermitage Museum inv. no. ω – 1216

The oval gold *panagia* is ornamented on the obverse with a cameo on sardonyx with an image of the Transfiguration. Its border is trimmed with a thread of fifty-two pearls, with a rose-coloured spinel suspended below. There is a four-lobed upper part with a rose-coloured spinel in a high plain mount with four pearls on special gold pins passing through them. On the reverse of the upper part is a niello image of a cherub. The obverse is convex, so that a receptacle for relics is formed between the obverse and the reverse. On the flat reverse side is a lid with a four-ended cross executed in niello.

The *panagia* belongs to the type of prelates' pectoral *panagiai*, which were worn on the chest by the higher clergy of the Orthodox Church. They were usually also a distinctive attribute of the higher priesthood of the Church. Sacred relics were usually placed inside them, so that they also served as precious reliquaries. In Byzantium and Old Rus', the *panagia* also formed part of the tsar's vestments. Many tsars' *panagiai* are recorded in the treasury of the tsar of Moscow in the seventeenth century. Precious *panagiai* and reliquary crosses were made to commemorate notable events in the lives of the tsars' families. Newborn tsarevnas and tsareviches received *panagiai* bearing images of the saints who were their heavenly protectors. *Panagiai* containing relics and bearing holy images were supposed to protect and help those who wore them in all their undertakings as, for example, when in 1586 Patriarch Sylvester of Alexandria sent a *panagia* to Tsar Fyodor (1557–1598) with the words, 'Carry it always to protect your kingdom'. *Panagiai* belonging to members of the families of Ivan the Terrible and Tsar Boris Godunov are known, all decorated with cut stones and niello (or engraved) representations of the heavenly protectors. This *panagia* was made specially in 1592 for the daughter of Tsar Fyodor and Irina Godunova. Childless for many years, the tsar and tsarina made several donations to churches and monasteries, asking God to give them a child to continue the royal dynasty. The birth of the tsarevna in 1592 was greeted as a miracle and associated with the Bible stories of the Hospitality of Abraham, the Transfiguration of Christ, the Fruitful Vine, and the Never-Fading Rose. The tsarevna was baptized with the name Feodosya, and the virgin St Theodosia became her heavenly protector. A number of saints with this name are known in the Orthodox Church: in 308 a holy martyr suffered in Caesarea in Palestine, in 726 another martyr suffered in Constantinople for venerating icons. Both saints are celebrated on 29 May. According to seventeenth-century archival records, a niello image of St Theodosia had been



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on the reverse of this *panagia*. Later, probably in the second half of the seventeenth century, a lid was made in place of this image and was decorated with a four-ended cross. The niello is different from that on other parts of the *panagia*. It was executed in the 'Turkish niello' manner, characteristic of the Istanbul masters and Greek jewellers working in the second half of the seventeenth century at the tsar's court in Moscow. In thanksgiving, the tsar and his wife made further donations to monasteries in Russia and throughout the Orthodox East, including Constantinople, Jerusalem, Athos and Sinai. Their joy was short-lived, however, as Feodosia apparently died in January 1594. After her death, her *panagia* was either placed in the royal or patriarchal treasury or, more likely, was suspended from one of the Orthodox icons in the Kremlin churches, and, after surviving the Time of Troubles and Polish looting, it came into the hands of the Romanov dynasty after 1613.

This *panagia* is a unique and high-quality example of Old Russian art. Its obverse is decorated not only with a precious cameo, but also with remarkable vegetal ornament consisting of winding tendrils with trefoils. The background is hollowed with a cutting tool (this method is called 'hollow

working') and the tendrils are additionally accented with niello. The ornament was originally planned to allow for the inclusion of precious stones in the design. The combination of red and green stones and the form of the collets holding the stones are characteristic of Russian jewellers' work of the late sixteenth century. At this period there was a marked increase in decorativeness, dense ornamentation and the adornment of objects with semi-precious stones (Nikolaeva 1977, p. 383). The *panagia* was undoubtedly made in the court workshops of the Moscow Kremlin, a fact confirmed by comparison with a group of gold liturgical vessels made in the late sixteenth century on the orders of Tsar Fyodor, Tsaritsa Irina Godunova, Boris Godunov and Dmitry Godunov. These are a set of liturgical items placed in the Trinity Monastery of St Sergei by Boris Godunov in 1597 (Nikolaeva 1969, no. 115), a similar set placed in the Archangel Cathedral of the Moscow Kremlin by Irina Godunova in 1598 (Martynova 1973, pl. 5), a chalice made by order of Dmitry Godunov in 1599 (now in the Armoury) and a shroud with plaques placed on Andrei Rublev's icon of the Trinity in the Trinity Monastery of St Sergei by Boris Godunov in 1599 (Nikolaeva 1969, nos 76, 77). This group of objects

similar to the Hermitage *panagia* should also include two panagiai which probably belonged to the family of Boris Godunov. Both are decorated with cut stones in the centre and a string of pearls (*obniz*), carved vegetal ornamentation with niello and the inclusion of precious red and green stones; both have patronal images of saints executed in niello on the reverse (Nikolaeva 1969, nos 116–17; *Zoloto Kremlya* 1989, no. 21).

The cameo of the Transfiguration, carved on sardonyx, was assigned to a series of Italo-Byzantine works of the twelfth to thirteenth century (Bank 1978, p. 144). In 1985, the cameo was dated by the present writer to the thirteenth or fourteenth century, its maker an artist of the Italo-Byzantine school. However, a problem concerning cut stones used to decorate Russian works of the sixteenth to seventeenth century, and whether they were actually produced in Byzantium or in the Byzantine area, has recently been raised, as has the question of whether some may have been made in this period by Greek, Italian or Russian masters working in Rus'. It is a question that can be asked of the cameo of the Transfiguration, but it is a difficult one to answer at present. YAP

EXHIBITION HISTORY Moscow 1903–4; St Petersburg 1904, no. 24

BIBLIOGRAPHY Opis 1876, col. 915; Troitsky 1885, p. 17, no. 46; *Istoricheskaya vystavka* 1904, p. 116; Trutovsky 1905, p. 41, fig. 18; *Pamyatniki* 1913, pl. 17/3, no. 23; Bank 1978, p. 144; Piatnitsky 1996, pp. 127–44; Piatnitsky 1996/I, pp. 41–42; Piatnitsky 1998, p. 30

R43
Podea with The Annunciation

Russia, 1660
Silk cloth, canvas, silk and metal threads, embroidery;
58 × 57 cm
PROVENANCE acquired in 1998
State Hermitage Museum inv. no. ERT–1657

The figures of the Mother of God and the Archangel Gabriel are placed on a ground consisting of a highly stylized architectural landscape. Above the figures are representations of God the Father and the Holy Spirit in the form of a dove in the ray of light. Along the wide border framing the centre of the composition is an embroidered text, a *kontakion* and anthem for the Feast of the Annunciation ВЗБРАНО ВОЕВОДЕ ПОБЕДИТЕЛЬНАЯ ЯКО ИЗБАВЛЪШЕ ОТ ЗЛЫХ БЛАГОДАРСТВЕННАЯ ВОСПИСУЕМ ТИ РАБИ ТВОИ БОГОРОДИЦЕ НО ЯКО ИМУЩА ДЕРЖАВУ НЕПОБЕДИМУЮ ОТ ВСЯКИХ НАС БЕД СВОБОДИ ДА ЗОВЕМ ТИ РАДУИСЯ НЕВЕСТО НЕНЕВЕСТНАЯ. ДНЕСЬ СПАСЕНИЮ НАШЕМУ ... ЯВЛЕНИЕ, СЫН БОЖИЙ СЫН ДЕВЫ БЫВАЕТ ВОЗОПИЕМ РАДУИСЯ БЛАГОДАТНАЯ ГОСПОДЬ С ТОБОЮ. 1660 ГОДА
RUSSIAN ORTHODOX ART

R-43



МАРТА 3 ДНЯ СИЮ ПЕЛЕНУ УСТРОИЛА ИГУМЕНΙΑ АНИСИЯ К ВОЗНЕСЕНИЮ ХРИСТОВУ. At the end is an inserted inscription of 1660 stating that the veil was made by Mother Superior Anisya for the church of the Ascension. The background is worked in crimson silk satin-stitch. The faces and hands are worked by modelling in satin-stitch. The forms are emphasized with lines, a brown silk being used for the Mother of God and God the Father and a black silk for the Archangel Gabriel. The draperies are embroidered with couched twisted gold thread, with silk couching threads of various colours, using a variety of stitches. The ground and background for the figure of God the Father are worked with twisted threads with invisible couching threads. The outlines of the nimbuses are covered with a double cord, the base for a pearl ornamentation which has been lost. INK
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R44
Fragmentary *podea* with the extended Deesis

Russia (Moscow?), late 16th – early 17th century
Satin, rep, canvas, metallic thread, silk thread, cord, pearls; satin-stitch embroidery, braiding; 23 × 36 cm
PROVENANCE from the collection of Ivan A. Galnbek; acquired by the Russian Museum in 1933, later moved to the State Museum of Ethnography, and from 1941, in the Hermitage collection
State Hermitage Museum inv. no. ERT–13022

A Deesis row consisting of three-quarter-length figures, and above them a Trinity in the form of three busts of angels, and cherubim and seraphim in the clouds. Explanatory embroidered inscriptions beside the figures. Features executed in flesh-coloured silk, using satin-stitch. Garments couchworked in metallic thread, coloured thread in various patterns, outlined with double-braided silver cord. In its original form, the hair was worked in ‘filigree’ metallic lisle thread. Taking into account the small scale of the image, the embroidered figures are strikingly well



proportioned in detail, and expressive in gesture, combined with the subtlety and complexity of their execution. The brilliance and high-level artistry of the piece suggests the work of one of the finest craftsmen. The cruder finish of the inscriptions may be related to the time of the transfer of the embroidery on to a new backing cloth in the late seventeenth or early eighteenth century. The lacework was made at the same time, woven from metallic thread, and sewn on to the shroud. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R45 *Podea* based on an icon with The Presentation of the Mother of God

Russia (Moscow?), 17th century
Satin, taffeta, canvas, metallic and silk thread, linen yarn,
satin-stitch couchworked embroidery; 66 × 62 cm
PROVENANCE acquired in 1985 from A.S. Rozanov.
State Hermitage Museum inv. no. ERT-20386

The scene represented is of a traditional type. Against a complicated architectural background is an embroidered group of figures: in the centre, the young Mary, with the high priest Zachariah bowing before her; on the right stand Anne and Joachim, and in the bottom right corner are miniature figures of seven virgins bearing lamps. On the upper part, the Mother of God is shown seated on a throne with an angel flying towards her, and there are two lines of text ВВЕДЕНИЕ В

ЦЕКОВЪ/ ПРЕСТЕ БЦЫ (Presentation / Holy Mother of God)

The centre panel is of claret-coloured satin, bordered with green taffeta. On the border is an embroidered text of a hymn in honour of the feast-day of the Mother of God ВЛЧЦЬ ПРИИМИ МЛТВУ РАБ СВОИ І ИЗБАВИ НАС ОТ ВСЯКИЯ НУ, ЖНИ І ПЕЧАЛИЫ ЕСИ БУДЕ ОРУЖИЕ НАШЕ, ИСТЕНА ТЫЕ СИ ЗАСТУПЦЕ И К ТЕБЪ, ПРИБЪГАЕМ ТАЙНЫЪ И НА МЛТВУ ПРИЗЫВАЕМЪ (The supreme Lady, accept prayers from thy servants and rid us of any strife and sadness and let those prayers be our protection, indeed you behold and protect the truth and it is to you we dedicate our intimate thoughts and prayers)

The composition shows a scene from the life of the Mother of God. At the age of three, fulfilling a promise made by her parents, she was sent to the Temple in Jerusalem to be educated. As with the



majority of icons representing this scene, Mary is depicted as considerably older.

The close embroidery, filling almost the entire background, is executed in satin-stitch metallic thread, very finely overstitched with silk in eight colours in a variety of couchwork patterns (up to eleven). The stitching on the faces is executed in flesh-coloured silk with faint shadows, and the features are marked in brown. The same brown silk is used to delineate the folds of the garments, to outline the figures and details of the architecture. The haloes are framed in relief, with cord made of metallic thread.

This piece is distinguished by its complexity, the superior technique of the embroidery and the richness of its colouring; this veil can undoubtedly be attributed to one of the best-known Moscow workshops where the very finest craftsmen were employed. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R46
Fragmentary *podea* with the Holy Princes of Yaroslavl', Fyodor, David and Konstantin

Russia (Moscow workshops?), 16th century
Canvas, silk and metallic thread; satin-stitch couchworked embroidery; 34 × 9 cm; 32 × 8.5 cm; 38 × 11 cm
PROVENANCE from the collection of Ivan A. Galnbek; acquired by the Russian Museum in 1933, later moved to the the State Museum of Ethnography, and from 1941 in the Hermitage collection
State Hermitage inv. no. ERT-7951, 7952, 7953

These embroidered images of the three princes belonged to the same cloth. The embroidery is executed basically in silk, using split-stitch, with details in metallic thread. This technique is more typical of the first half of the sixteenth century. The exquisite, elongated figures, the finely inclined heads of the young princes and the precise and subtly delineated features all point to the hand of a skilled artist of this period. The closest comparisons to these figures appear on a pall in the History Museum, showing the Yaroslavl' princes Fyodor, David and Konstantin, dated to 1501, as attests its inscription (Yefimova, Belogorskaya 1982, no. 8).

Relics of the holy princes were discovered in Yaroslavl' in 1463, and the princes were soon canonized. The complicated fate of Prince Fyodor is typical of the period of internecine strife in Rus'. After the death of his first wife, Fyodor, the son of the Smolensk prince Rostislav, married the daughter of Khan Nogai, in order to consolidate his position, and went on to rule over Smolensk, Yaroslavl' and Mozhaisk. On his deathbed, he took



R-46

monastic vows, and for that reason is depicted as a monk. Like his sons David and Konstantin, he was buried in the Monastery of Christ of the Transfiguration in Yaroslavl'. EYM
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R47
Holy water vessel

Novgorod, 1603
Copper, repoussé work, tinplate, engraving; 38.7 cm × 38 cm
INSCRIPTIONS ЛЕТА 7111 (1603) МАИЯ ВЪ 8 ДН ЗДЕЛАНА БЫСТЬ СΙΑ ЧАША ПРИ БЛГОВЕРНОМ ЦРИ И ВЕЛИКОМ КНЗИ БОРИСЕ ФЕДОРОВИЧИ ВСЕЯ РУСИ И ПРИ МИТРОПОЛИТЕ ИСИДОРИ ВЕЛИКОГО НОВОГРАДА И ВЕЛИКИХЪ ЛУКЪ В ЧСТНУЮ ОБИТЕЛЬ ПРЧСТЫЕ БЦЫ И СЛАВНОГО ЕЯ РОЖДЕСТВА В ВЫКОЧЕНИЦЫ (On 8 May 711 [1603] this cup was made in the reign of the pious tsar Grand Prince Boris Fyodorovich of Old Russia and the metropolitan Isidore of Great Novgorod and Velikiye Luky in the sanctified cloister of the Most Honoured Mother of God and its Glorious Nativity in Vykochenitsy)
PROVENANCE acquired in 1954 from the Museum of Anthropology and Ethnography
State Hermitage Museum inv. no. ERP-994

A chalice manufactured in Novgorod for the Monastery of the Nativity at Vykochenitsy on the River Oyat (Obonezh region, 90 *versts* from Novaya Ladoga). As has been suggested, the chalice, which is not firmly attached to its base, may in fact have been used not only for consecrating holy water, but also as a gong for summoning the brethren (Kostzova 1980, p. 34). SVT
EXHIBITION HISTORY not previously exhibited
Literature: Kostzova 1980, p. 34

R48
Eucharistic spoon

Russia, early 17th century
Walrus bone, coral, metal, carving; 23.1 × 5.8 cm
PROVENANCE acquired in 1941 from the State Museum of Ethnography; formerly in the collection of Fyodor M. Plyushkin, Pskov
State Hermitage Museum inv. no. ERK-192
A small spoon with a circular bowl, a relief lozenge-shaped pattern on the handle, a small coral button on the base and a cylindrical spiral metal top. Bone spoons were markedly rarer than those in other materials, and used in ecclesiastical rituals. INU
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R49

Gold pieces, 15th – early 17th century

Gold arrived in Russia in the form of foreign currency. From the fifteenth century to the end of the seventeenth, the ducat in Russia was called *ugrian* (i.e. Hungarian), since the Russians, who had first become familiar with the ducat in its Hungarian version, applied the name *ugrian* to any kind of ducat, no matter where it had been minted, including even Russia, if its weight and quality corresponded to the standard ducat. Between the sixteenth and seventeenth centuries, in particular, the term ‘gold piece’ was used for all types of ducat. Ten-ducat pieces were called ‘portugals’ in Russia. In the seventeenth century, the term *chervonny* or *chervonets* was applied to foreign ducats (from Polish *czerwony zloty* – ‘pure gold’).

In documents of the fifteenth and sixteenth centuries, gold pieces are most frequently mentioned in connection with various forms of presentation made to a grand prince. In accordance with the traditions of the court at Constantinople, they featured during the coronation ceremony of a prince or emperor, when the ruler would be showered with gold, and would fling coins to the people. However, they were chiefly used for the purpose of conferring official honours. Gold tokens of this kind were therefore not coins. Very often, the gold pieces were hung on revered icons, or used to decorate them as necklaces of gold. MPS

a) Ducat of Ivan III and his son Ivan the Younger

Russia (Novgorod the Great), winter of 1477–78
Gold 958°, stamping; diameter 2.4 cm; weight 3.59 g
PROVENANCE from the collections of the scholar I.Kh. Brotse (1742–1823), burgomaster F.I. German (1786–1856) and merchant Gotthard Minus (1810–1876) in Riga; entered the Hermitage in 1864
State Hermitage Museum inv. no. Az–19

Obverse: image of St Vladislav holding an axe and an orb.
Reverse: quartered coat-of-arms. Inscriptions in Russian round both images; copy of the ducat of Matthias Corvinus (Hungary 1485–90); unique example.
EXHIBITIONS HISTORY Moscow 1984, no. 84; Tokyo 1988, no. 124
BIBLIOGRAPHY Hupel 1785, pp. 315–17; Likhachev 1897, pp. 210–14; Spassky 1970, pp. 186–87; Spassky 1976, pp. 110–13; Potin 1972, pp. 282–93; Lvov 1981, pp. 106–10

b) Gold piece, *ugrian* half-ducat, of Tsar Ivan IV

Russia (Moscow), 1574–84
Gold, stamping; diameter 1.9 cm; weight 1.74 g
PROVENANCE collection of Ivan I. Tolstoy, 1917
State Hermitage Museum inv. no. Az–20



Obverse: a two-headed eagle; on its breast, a shield bearing an image of St George on horseback.
Reverse: five lines of inscription Божию милостью царь и великий князь Иванъ Ва[сил]иевичь Вс[ея Руси] (Ivan Vasilievich, by the grace of God Tsar and Grand Prince of all Rus’)
EXHIBITION HISTORY St Petersburg 1998
BIBLIOGRAPHY Dolgorouky 1851, p. 14, no. 40; Spassky 1961, p. 113, pls I, 3

c) *Ugrian* ducat of Tsar Fyodor Ivanovich

Russia (Moscow), 1584–98
Gold 958°, stamping, double struck; diameter 2.3–2.5 cm; weight 3.42 g
PROVENANCE acquired from the collection of Sergei G. Stroganov in 1923; formerly in the collection of F.F. Shubert
State Hermitage Museum inv. no. Az–26

Obverse: a double eagle with crowns on its heads; on its breast, a round shield with a unicorn to the right.
Reverse: six lines of inscription Божию милостью царь и великий князь Федор Иванович всея Руси (Fyodor Ivanovich, by the grace of God, Tsar and Grand Prince of all Rus’)
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Shubert 1843, p. 89, no. 375; Spassky 1961, p. 113, pl. I, 9

d) *Ugrian* ducat of Tsar Fyodor Ivanovich

Russia (Moscow), 1584–98
Gold 958°, stamping; diameter 2.15 cm, weight 3.48 g
PROVENANCE from the collection of F.F. Shubert
State Hermitage Museum inv. no. Az–27

Obverse: the tsar, on horseback, bearing a sceptre on his shoulder.
Reverse: 5 lines of inscription
BIBLIOGRAPHY Shubert 1843, p. 89, no. 373a; Spassky 1961, p. 113, pl. I, 10

e) Gold piece of Tsar Boris Fyodorovich Godunov

Russia (Moscow), 1598–1605
Gold, stamping; diameter 2.4 cm; weight 3.40 g
PROVENANCE acquired in 1923 as part of the collection of Sergei G. Stroganov
State Hermitage Museum inv. no. Az–30

Obverse: a bust of the tsar.
Reverse: a two-headed eagle; a single inscription around both images, continued from the obverse side to the reverse; unique example.
EXHIBITION HISTORY Tokyo 1988, no. 260
Bibliography: Shubert 1843; Spassky 1961, p. 113, pl. I, 12; Spassky 1970, pp. 206–9

f) *Chervonets* of Tsar Vasily Ivanovich Shuisky

Russia (Moscow), 1606–10
Gold 958°, diameter 1.9 cm; weight 3.49 g
PROVENANCE unknown
State Hermitage Museum inv. no. Az–33

Obverse: the tsar on horseback.
Reverse: a two-headed eagle
EXHIBITION HISTORY Tokyo, 1988, no. 262
BIBLIOGRAPHY Karamzin, vol. XII, pp. 20, 32, n. 122; Shodar 1937, p. 49, no. 317; Spassky 1961, pp. 98–99, pl. II, 1

The Reign of Romanov Dynasty in the 17th Century

R50

Decorative *zapony* (studs)

a) Five small plaques

Russia (Moscow?), 1670s

Gold, emeralds, diamonds, rubies, enamel; embossing, engraving; 1. 4.7×1.3 cm; 2. 4.6×1.4 cm; 3. 6×4 cm; 4. 5.9×3.9 cm; 5. 5.9×3.9 cm

PROVENANCE transferred from the 'Antikvariat' company in 1933 (acquired from Pereyaslavl'-Zalessky) State Hermitage Museum inv. no. E-13545, 13546, 13550, 13552, 13553

Small round gold openwork plaques in leaf form, decorated with gold embossed trefoils, set with rubies, diamonds, emeralds and coloured enamel. Along the outer edge, engraved geometric ornament. The middle section is convex with repoussé work stylized flowers, decorated with rubies and emeralds.

These small decorative plaques, very often in the shape of a rosette, were given a specific name, *zapony*, in the seventeenth century. They functioned as an adornment on ceremonial dress and liturgical objects: books, icon settings, icons, vestments. They were either openwork, which made them easier to attach, or solid, often with a cast metal base, with loops at the sides. The Hermitage preserves a large number of such objects, made of gold and decorated with precious stones and enamel. In medieval Russia, *zapony* of this kind were given the name of 'Tsaregrad work', i.e. produced in Istanbul. They came into fashion at the court of Muscovy in the seventeenth century. Jewellers in Istanbul produced them in great quantity, both to meet the needs of the sultanate, and the demands of the Orthodox hierarchy, but also for export, in particular to the Russian tsar. In imitation of these 'Tsaregrad' *zapony*, similar decorative fixings were widely manufactured in the Moscow Kremlin workshops in the seventeenth century (Piatnitsky 1998, pp. 33–35). Some of the *zapony* presented for the exhibition, judging by the bright turquoise hue of the enamel (inv. nos 13543, 13554, 13555) may be attributed to the work of the Istanbul jewellers, whereas others were most likely executed in the Moscow Kremlin workshops.

The tsars of Muscovy preserved a large quantity of openwork *zapony* set with precious stones in their treasury, whence they would be taken out to adorn ceremonial dress, both secular and ecclesiastical, mitres, Gospel casings, liturgical vessels and, of course, icon settings. Outstanding jewelled *zapony*, round, heart-shaped and, in the

seventeenth century, tulip-shaped, would be attached to the setting of the Mother of God of Vladimir icon – the famous twelfth-century Byzantine icon which was the protector of the Russian state (*Bogomater Vladimirskaya* 1995, pp. 26–28).

Zapony similar in form to the Hermitage examples adorn the Mother of God's halo and *maphorion* on the seventeenth-century icon of Vladimir installed in the church of the Aleksandrov *sloboda* (hamlet) by the Russian tsars. This icon was a Russian copy of a Byzantine original, preserved in the cathedral of the Dormition in the Moscow Kremlin. Silver repoussé work covers both the borders and background of this Russian icon, while the image of the Mother of God and Christ Child is richly decorated. The smooth gold surface of Mary's halo is set with polychrome floral *zapony* of precious stones, and the edge of her *maphorion* is entirely covered with *zapony*, laid closely one against the other. The ornament of this icon from the Aleksandrov *sloboda* provides a clear illustration of the way in which Russian jewellers were able to create a consummate work of art out of a combination of standard elements. Currently, the icon is housed in the History Museum in Moscow (*Shedevry yuvelirnogo iskusstva* 1986, figs 28–29). Identical rectangular *zapony*, taken from the Imperial Treasury, were hastily applied in 1685 as decoration to a gold mitre for Prince Gideon of Svyatopolk-Chetvertinsk, chief metropolitan of Kiev, who was the first to acknowledge the secular and ecclesiastical authority of Moscow (*Shedevry yuvelirnogo iskusstva* 1986, fig. 27). Magnificent openwork *zapony* also adorn a casket for holding the eucharistic bread and wine, dating from the second half of the seventeenth century, in the cathedral of the Annunciation in the Moscow Kremlin. In this case, it is plain that the *zapony* are rather out of place on this object, and were obviously applied as a makeshift form of decoration (*Zoloto Kremlya* 1989, no. 59).

This group of seventeenth-century *zapony*, acquired by the Hermitage from the ancient town of Pereyaslavl'-Zalessky, may well also have been decorative elements on ecclesiastical objects. Those actual objects have not survived, and were most likely destroyed during the 1920s and 30s, while the jewelled *zapony* were removed and eventually arrived in the Museum, through the agency of the sadly all too-familiar 'Antikvariat' company.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R-50a

b) Three small plaques

Turkey (Istanbul), 1670s

Gold, rubies, enamel; embossing, engraving;

1. 4.8×1.7 cm; 2. 2.7×2.7 cm; 3. 2.7×2.7 cm

PROVENANCE transferred from 'Antikvariat' in 1933 (acquired from Pereyaslavl'-Zalessky)

State Hermitage Museum inv. no. E-13543, 13554, 13555

A small round gold plaque, with a convex centre, decorated with rubies in closed mounts, and turquoise blue enamel round the edge. Two small square gold plaques, decorated round the edges with a bright turquoise blue enamel, on an engraved ground. In the centre are gold rosettes with repoussé work and rubies.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

c) Three small crosses with Crucifixion

Russia (Moscow), last quarter 17th century

Gold, emeralds, enamel; painting; 1. 2.4×2.5 cm;

2. 2.5×2.6 cm; 3. 2.4×2.6 cm.

PROVENANCE transferred from 'Antikvariat' in 1933 State Hermitage Museum inv. no. E-13558, 13559, 13560

The first small gold plaque is in the form of a cross with scalloped ends, and is decorated with enamel and emeralds. On the back, painted in enamel on a white ground is a representation of the Virgin in a gold robe and dark blue cloak against a stylized landscape.

The second small plaque is similar on the



obverse, but the reverse shows the figure of St John, painted in enamel.

The third is the same on the obverse, while the reverse has a representation of the Crucifixion in gold, on a black enamelled ground.

Taken together, all three constitute a Crucifixion scene.

It is known that *zapony* of this kind may have been joined together to form a so-called necklace. They would have been sewn on to a garment, to provide a decorative highlight, or indeed used to adorn a mitre. The History Museum in Moscow accordingly preserves a great many such 'necklace' sets, of similar design (*Russkie yuvelirnye ukrasheniya* 1987, p. 24).

In the way that the stones are mounted, and with the introduction of enamelled insets, such *zapony* are very similar to the Hermitage pieces. However, the designs are double-sided in these examples, evidence of the fact that they were intended to be seen from both sides. Quite possibly, these *zapony* were used to decorate some kind of openwork object, perhaps a *panagia*. We know of several examples of double-sided *zapony* and openwork *panagiai*, in which the obverse face is decorated with precious stones, and the reverse with painting in enamel. Two such *panagiai* are preserved in the treasury at the Monastery of St John the Evangelist on Patmos. Both were in the possession of a Greek bishop in the late seventeenth or early eighteenth century, but in terms of assigning a provenance to them, scholars have advanced the theory that they were produced in Moscow, at either the imperial or patriarchal court (Patmos 1988, pp. 252–53). O GK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY not published

R51

Liturgical vessels and altar cross

a) Liturgical vessels

Russia (Moscow), 1679

Gold, silver, diamonds, sapphires, emeralds, rubies, amethysts, garnet, topaz, white sapphires, quartz, enamel, glass, steel; engraving, pouncing, paint

Chalice: height 28.7 cm, diameter 15.9 × 16.6 cm; paten: height 12.2 cm, diameter 26.6 cm; asterisk: height 17.0 cm; plate: diameter 21.3 cm; plate: diameter 20.8 cm; spoon: 21 × 4.6 cm; lance: 23.7 × 2.4 cm

INSCRIPTIONS round rim of chalice, relief inscription in niello ПИИТЕ ОТ НЕЯ ВСИ СИЯ ЕСТЬ КРОВЬ МОЯ НОВОГО ЗАВЕТА ЗА МНОГИИ ЗЛИВАЕМАЯ ВО ОСТАВЛЕНИЕ ГРЕХОВЪ (Drink from this for this is my blood of the New Testament shed in the multitude for the remission of sins); in three roundels at base of chalice, an inscription ПОВЕЛЕНИЕМ ВЕЛИКОГО ГОСУДАРЯ ЦАРЯ И ВЕЛИКОГО КНЯЗЯ ФЕДОРА АЛЕКСЕЕВИЧА ВСЕЯ ВЕЛИКІЯ И МАЛЫЯ И БЕЛЫЯ РОСИИ САМОДЕРЖЦА СИИ СОСУДЫ ЗЛАТЫЕ ПОСТРОЕНЫ В ЦЕРКОВЬ ЖИВОНОСНОГО ХРИСТОВА ВОСКРЕСЕНИЯ ЧТО У НЕГО ВЕЛИКОГО ГОСУДАРЯ ВВЕРХУ В ЛЕТА 7187 ГОДУ (By the order of the Great Lord Tsar and Grand Prince Fyodor Alexeyevich, all-powerful ruler of Great and Little and White Russia, these gold vessels were made in the Church of Resurrection of Life-Giving Christ of the said Great Lord in the year 7187); round rim of paten, inscription in niello СЕ АГНЕЦ БОЖИЙ В ЗЕМЛЯ И ГРЕХИ ВСЕГО МИРА (The Lamb of God for the Earth and sins of the whole world) Round rim of plate with the Virgin of the Sign, inscription МИТИ БОЖИЯ СОХРАНИ МОЯ ВО СВОЕМ СИ КРОВЬ ВСЕУПОВАНИЕ МОЕ К ТЕБЕ ВОЗЛАГАЮТ (Mother of God protect me in your blood all my trust is

placed in you); round rim of plate with the Passion, inscription КРЕСТУ ТВОЕМУ ПОКЛОНЯЕМСЯ ВЛАДЫКО И СВЯТОЕ ВОСКРЕСЕНИЕ ТВОЕ СЛАВИМЪ (We bow before your cross, Lord, and celebrate your holy resurrection)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9736, 9739, 9740, 9742, 9743, 9747, 9749

These vessels for celebrating the Eucharist consist of a chalice (E-9743), a paten (E-9739), an asterisk (E-9740); plates (E-9736 and E-9742); a spoon (E-9747) and a lance (E-9749). The altar cross (E-9745) is associated with the same set, and also the altar copy of the Gospels, currently preserved in the Moscow Kremlin museums.

The gold chalice is decorated with painting in enamel and set with precious stones. On its body are four enamelled roundels representing: the Crucifixion and praying onlookers; Christ, holding a Gospel showing the text: ПРИЙДИТЕ КО МНЕ ВСИ ТРУЖДУЮЩИИ ИЯ ОБРЕМЕНЕН ИОЗАИ... (Come to me all you who labour and I am heavily laden Joseph); a representation of the Mother of God and St John the Baptist. Between the roundels are rosettes attached (*zapony*), decorated with diamonds, sapphires, rubies and garnets. The base is decorated with applied enamel compositions in the form of fruits and ribbons, alternating with precious stones. The stones are set on a chased gold background, decorated with enamel. Among the enamel stylized foliage on the base and the applied diamonds and rubies in gold mounts are also roundels representing the Passion of Christ (The Last Supper, The Agony in the Garden, The Carrying of the Cross, The Deposition, The Entombment, The Anastasis). Each scene is executed in enamel on an engraved gold ground. Along the lower edge of the base are six roundels, enclosed within an azure enamelled border. In three of these there are stylized fruits attached, set on enamelled decoration of flowers and ribbons.

The gold paten is decorated with enamel and precious stones. In the centre is a representation of a chalice with the body of Christ in polychrome enamel on a chased background. Above Christ's body is an image of the Holy Spirit, and along the sides are angels and archangels. The rim, which has four reserves of nielloed inscription, is decorated with sapphires and garnets. On the openwork gold and enamel base are symbols of the Evangelists, and alongside each is an opened Gospel with a page of text (there was a similar paten in the sacristy of the cathedral of the Dormition in Moscow in 1915; *Drevnosti gosudarstva Rossiyskogo*, pp. 96–97).

The gold asterisk (a star- or cross-shaped cover for the paten) is decorated with coloured enamels on an engraved and chased ground of stylized vegetation, with applied rosettes set with sapphires, white sapphires and garnets. At the central

intersection, in a deep setting, is an octahedral sapphire, with a sharply incised cross and an inscription: *IC XC* and *NIKA*. The edges are executed in the form of a relief braid with enamel.

The gold plate bears an image of the Mother of God of the Sign worked in polychrome enamel on an engraved ground. There are four reserves with nielloed inscriptions around the rim, set with sapphires and green quartz in deep mounts, decorated with enamel.

The second gold plate shows the Instruments of Christ's Passion against a background of Jerusalem in polychrome enamel on an engraved ground. Around the rim are four reserves with inscriptions, between which are set sapphires, emeralds, topazes and garnets.

The plates (inv. nos 9736 and 9742) are a matching pair: they are distinguished not only by the saturated azure enamel on the border around the centre, but also the different type of ornament of the settings, used to mount the stones. On these two plates, clearly part of the same communion set, each gold setting of a precious stone is decorated with polychrome ornament. This type of artistic solution was not uncommonly applied by the jewellers of the Kremlin workshops in Moscow. Preserved in the Kremlin Armoury, for example, is a chalice that belonged to Tsar Alexei Mikhailovich (inv. no. MR-3366), decorated in the same way with large stones in closed gold settings with polychrome enamel.

The gold ceremonial spoon is decorated on the handle in coloured enamels, with floral and foliage motifs, and also emeralds and rubies in closed mounts. The handle terminates in a pierced garnet, set in a figured gold engraved mount.

The gold lance with a steel point is decorated in coloured enamels with plant motifs on an engraved and chased ground. The handle terminates in a pierced garnet with a seed-pearl on the end. Around the top and bottom of the handle is a band of rubies and garnets.

This liturgical communion set was made in 1679 to the order of Tsar Fyodor Alexeyevich (1656–82), the elder brother of Peter I, for one of the Kremlin court chapels dedicated to Anastasis (Makarenko 1915, p. 25). Tsar Fyodor Alexeyevich, chronically ill and extremely pious, made countless offerings at the Moscow Kremlin chapels. Everything connected with his name, made by the Moscow jewellers, is distinguished by its exceptional luxury and the superb artistry of its decoration. A number of objects, the endowments of Tsar Fyodor Alexeyevich, are preserved in the collections of the Moscow Kremlin museums (*Zoloto Kremlya* 1989, no. 48; *Oruzheynaya Palata* 1988, fig. 54).

The first published information on this group of objects appeared in accounts of the treasures of the Winter Palace Cathedral: a chalice 'valued at 2450 paper roubles. Together with all appurtenances, it weights of 11 pounds 57 *zlotniki*' (*Istoriko-statisticheskie svedeniya* 1873, p. 373).



R-51b

Thereafter they were described by Alexander Uspensky (Uspensky 1906, pp. 32–33) while working with the archive of the Royal Armoury, and in 1915 by Nikolai Makarenko for the exhibition of church antiquities in St Petersburg. These authors described the objects in great detail, often reproducing the archival documents that contained the antiquated terms for minerals.

Makarenko also commented on the diverse techniques used for the production of enamel: 'The ornament is cut deeply into the object and covered with transparent green, brown, dark blue and opaque white enamels.' In his description of this depiction of the Passion he stressed that 'enamel was placed in deep recesses. These colours which were greatly favoured by Persian craftsmen, were introduced by Shah Abass' (Makarenko 1915, p. 28).

According to the inventory of the Moscow Armoury 1729–42, vessels from the 'superior' Kremlin cathedrals of the Saviour and the Resurrection were first brought to St Petersburg in 1732 for the dedication of the Sts Peter and

Paul Cathedral, and returned in 1736, to be housed in the 'great Armoury of Moscow'.

In the inventory of 'Ecclesiastical Property of the Court Cathedral, that is in the Winter Palace' (RGIA, fol. 469, inv. 14, d. 352, 1830, pp. 52–53), it is noted that vessels were 'received from the Armoury ... in the year 1775, the second day of March, on the written word of His Excellency General-in-Chief and Chevalier of various Orders Grigory Alexandrovich Potemkin from the office of the Workshop of the Armoury, taken from the Treasury of the Church of the Resurrection by Major of Artillery Boris Tischev'.

EXHIBITION HISTORY Petrograd 1915; Lugano 1986, no. 55; Moscow 1988, nos 313–16; Speyer 1994 (E-9742); Cologne 1981, no. 21 (E-9743)

BIBLIOGRAPHY *Istoriko-statisticheskie svedeniya* 1873, p. 373; Uspensky 1906, pp. 32–33; Makarenko 1915, pp. 27–29; Kuznetzova 1998, pp. 28–30; Kuznetzova 1999, pp. 22–30



b) Altar cross

Russia (Moscow), 1678

Gold, brilliants, diamonds, rubies, garnets, enamel; engraving, pouncing, painting; case: silver, leather; 35.3 × 19.5 × 1.9 cm; case: 38.3 × 22.2 × 6.7 cm

INSCRIPTIONS on lower part of the cross В ЛЕТА ЗРПС ГОДУ МАЙЯ ВЪ Л.А СІЙ ЖИВОТВО-РЯЩІЙ КРЕСТ ГОСПОДЕНЬ, ЗЛАТЫЙ ПОВЕЛЕНИЕМЪ ВЕЛИКАГО ГРЯ ЦРЯ И ВЕЛИКАГО КНЯЗЯ ФЕДОРА АЛЕКСЕЕВИЧА ВЕЛИКІЯ И МАЛЫЯ И БЕЛЫЯ РОСІИ САМОДЕРЖЦА ПОСТРОЕН В ЦЕРКОВЬ ЖИВОНОСНОГО ХРИСТОВА ВОСКРЕСЕНІЯ ЧТО У НЕГО ВЕЛИКОГО ГОСУДАРЯ ВВЕРХУ

The back of the cross has inscriptions in reserve listing the relics preserved within: relics of martyr St Menas, a stone from Christ's Sepulchre, relics of St Eustathios, the martyrs Sts Panteleimon, Gabriel, Cornidolios, Artemios, Auxentios, the Archdeacon Stephen, the martyrs Sts Maurin, George, Matthew, Theodore Stratelates, Eustratios, Damian the Penniless

PROVENANCE from the church of the Winter Palace, St Petersburg (RGIA fol. 469, inv. 14, d. 352, 1830, p. 54; RGIA fol. 469, inv. 14, d. 350, 1852, p. 10) State Hermitage Museum inv. no. E-9745

A gold altar cross enclosed within a convex edging, decorated with rubies, garnets, brilliants and diamonds. In the centre, an applied crucified Christ, executed in polychrome enamel on an engraved and chased background. The halo is studded with brilliants. Along the sides of the cross are applied rosettes with diamonds and enamel. The cross has a leather case, with

openwork and engraved silver fittings.

The cross, according to the inscription, was made 'in the year 7186 (i.e. 1678), on the 31 day of May... at the church of the Life-giving Resurrection Christ' on the instructions of Tsar Fyodor Alexeyevich (1656–82), and valued in the first published list of objects in the treasury of the Cathedral of the Mandylion in the Winter Palace, at 1,000 roubles (*Istoriko-statisticheskie svedeniya* 1873, p. 362). On 20 March 1775, among a number of other objects from the Cathedral of the Resurrection, it was 'taken to the palace, and by the command of Her Most High Imperial Majesty, on the 8th day of June in the year 1776, was given into the church, and on the 9th day of that same June, was ordered to be struck off the inventory' (Uspensky 1906, pp. 80–81).

Altar crosses were regarded as among the most fundamental liturgical objects, and craftsmen always devoted particular attention to their decoration.

This piece is distinguished by the subtle workmanship of all its components. The precious stones are set in their gold mounts, evenly and delicately aligned. The polychrome painted enamels combine well with the monochrome surface of the gold ground. The execution of the lettering on the back, and the placement of each inscription is assured. There are close similarities with other altar crosses made in the Moscow workshops in this same period. A leading example is a cross made on the order of Tsar Fyodor Alexeyevich in 1677, for the Church of the Mandylion in the Kremlin, intended as part of another seventeenth-century liturgical set

which is preserved in the Hermitage. There are also two gift crosses, made to the order of Tsar Fyodor Alexeyevich: one in 1681 for the treasury at the Simonov Monastery in Moscow, the other in 1676, for the Novodevichy Monastery in Moscow (Moscow 1913, pp. 73–74). OGC

EXHIBITION HISTORY Petrograd 1915, pp. 27–29

BIBLIOGRAPHY *Istoriko-statisticheskie svedeniya* 1873, p. 362; Uspensky 1906, pp. 80–81; Makarenko 1915, pp. 26–29; Kuznetzova 1998, pp. 28–29

R52

Liturgical vessels

Russia (Moscow), 1677

Gold, silver, diamonds, emeralds, sapphires, rubies, glass, garnets, steel; enamel; repoussé work, engraving, pouncing, paint

Chalice: height 28 cm, diameter 17 cm; paten: height 10 cm, diameter 27 cm; asterisk: diameter 20 cm; plate: diameter 21.3 cm; plate: diameter 21.4 cm; spoon: 22.1 × 4.7 cm; lance: 23.6 × 2.5 cm

INSCRIPTIONS around rim of chalice ПИИТЕ ОТ НЕЯ ВСИ СІЯ ВО ЕСТЬ КРОВЬ МОЯ НОВАГО ЗАВЕТА ЗА МНОГИИ ЗЛИВАЕМАЯ ВО ОСТАВЛЕНИЕ ГРЕХОВЪ (Drink from this for this is my blood of the New Testament shed in the multitude for the remission of sins); at base of chalice, inscription on three roundels ПОВЕЛЕНИЕМ ВЕЛИКОГО ГОСУДАРЯ ЦАРЯ И ВЕЛИКОГО КНЯЗЯ ФЕДОРА АЛЕКСЕЕВИЧА ВСЕЯ ВЕЛИКІЯ И МАЛЫЯ И БЕЛЫЯ РОСІИ САМОДЕРЖЦА СІИ СОСУДЫ ЗЛАТЫЕ ПОСТРОЕНЫ В СОБОРНУЮ ЦЕРКОВЬ СПАСА НЕРУКОТВОРНОГО ОБРАЗА ЧТО У НЕГО ВЕЛИКОГО ГОСУДАРЯ ВВЕРХУ В ЛЕТА 7185 (By the order of the Great Lord Tsar and Grand Prince Fyodor Alexeyevich, all-powerful ruler of Great and Little and White Russia, these gold vessels were made in the Cathedral of the Image of Christ Acheiropoietos of the said Great Lord in the year 7185); around rim of paten, inscription in reverse СЕ АГНЕЦ БОЖІЙ В ЗЕМЛЕ И ГРЕХИ ВСЕГО МИРА (This is the Lamb of God on earth and the sins of all the world); around rim of plate bearing a representation of the Virgin of the Sign, inscription МИТИ БОЖІЯ СОХРАНИ МОЯ ВО СВОЕМ СІ КРОВЬ ВСЕУПОВАНИЕ МОЕ К ТЕБЕ ВОЗЛАГАЮТ (Mother of God, protect me in your blood, all my trust I place in you); around rim of plate representing Christ's Passion, inscription КРЕСТУ ТВОЕМУ ПОКЛОНЯЕМСЯ ВЛАДЫКО И СВЯТОЕ ВОСКРЕСЕНИЕ ТВОЕ СЛАВИМЪ (We bow to your cross, Lord, and celebrate your holy resurrection)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9734, 9735, 9737, 9741, 9744, 9746, 9748

A communion set, comprising a chalice (E-9744), a paten (E-9734), an asterisk (E-9735), a plate

(E-9737), a plate (E-9741), a spoon (E-9746), and a lance (E-9748). An altar cross and a Gospel book, belonging to this same set, are presently housed in the Moscow Kremlin museums.

The gold chalice is decorated with painted enamel and set with precious stones. On the body of the chalice are three enamelled roundels, ornamented with plant motifs. On these are represented: the Crucifixion with praying onlookers; Christ, holding a book showing the text ПРИИДИТЕ БЛАГОСЛОВЕНИ (Come, blessed ones); the figures of the Mother of God and St John the Baptist. Between the roundels are attached rosettes (*zapony*), decorated with diamonds, sapphires, rubies and garnets. Around the rim is a relief nielloed inscription, in four separate sections with precious stones. The base is decorated with applied enamel compositions in the form of fruits and ribbons, alternating with rubies, sapphires and emeralds, set on a pointed gold background, decorated with enamel. Among the enamelled stylized foliage on the base and the diamonds and rubies set in gold mounts are also roundels representing the Passion of Christ (The Last Supper, The Agony in the Garden, The Carrying of the Cross, The Deposition, The Entombment, The Anastasis). Each scene is executed in enamel on an engraved gold ground. Along the lower edge of the base are six roundels, enclosed within an azure, partly worn, enamelled border. In three of these stylized fruits are attached, set on an enamelled decoration of flowers and ribbons.

The gold paten is decorated with enamel and precious stones. In the centre there is a representation of a chalice with the body of Christ in polychrome enamel on an engraved and pounced ground. Above the body of Christ is an image of the Holy Spirit, and along the sides are angels and archangels. The rim, which has four reserves of nielloed inscription, is decorated with emeralds and sapphires. On the openwork gold and enamelled base, there are symbols of the Evangelists, and alongside each is an opened Gospel with a page of text.

The gold asterisk (a star- or cross-shaped cover for the paten) is decorated with coloured enamels on an engraved and pointed background of stylized vegetation, with applied rosettes and mounted garnets, rubies and sapphires. At the central intersection, in a deep setting, is an emerald, with a sharply incised cross and an inscription: IC XC and NIKA. The edges are worked in the form of a relief braid with enamel.

The gold plate bears an image of the Mother of God Platytera worked in polychrome enamel on an engraved ground, ornamented with floral motifs. There are four reserves with nielloed inscriptions around the rim, decorated with sapphires and green glass.

The second gold plate shows the Instruments of Christ's Passion against a background of Jerusalem in polychrome enamel on an engraved ground.



R-52

Around the rim are four reserves with a nielloed inscription, between which are set sapphires and emeralds.

The plates (inv. nos 9737 and 9741) are a matching pair, with polychrome enamel around the rim. On these two plates, belonging to the same set, the gold setting of the precious stones is plain, without enamelled decoration.

The gold spoon is decorated on the handle in coloured enamels, with floral and foliage motifs, and set with sapphires, emeralds and rubies in closed mounts. The handle terminates in a sphere with a relief plant motif and engraving, and also a cross on the end.

The gold lance with a steel point is decorated in coloured enamels with plant motifs on an engraved and pounced ground. The handle terminates in a sphere with a relief plant motif and engraving, and also a cross on the end. Around the top and bottom of the handle is a band of rubies and garnets.

This liturgical set was made in 1677 to the order of Tsar Fyodor Alexeyevich (1656–82), the elder brother of Peter I, for the Church of the Mandylion, one of the 'private' court churches of the Moscow Kremlin. Like the similar set from the Cathedral of the Resurrection, it was conveyed to St Petersburg in 1732 'for the dedication of the Peter and Paul church', and returned to Moscow in 1736, where it was deposited 'for safekeeping in the great Armoury of Moscow' (Uspensky 1906, p. 154).

In the course of her visit to Moscow in November 1762, Catherine II inspected the patriarchal

palaces and the sacristy, and also the Armoury at the beginning of May in the following year (Kuznetsova 1998, p. 29). According to the latest research, both sets were sent to St Petersburg on 20 December 1775, where they were transferred by an imperial decree of 8 June 1776, to the 'Cathedral of the Winter Palace' (Bolotina 1997, p. 23). However, in the cathedral inventory the vessels of the 'Christ' set are described as having been 'acquired in 1773' (RGIA fol. 469, inv. 14, d. 350, 1852, p. 5). Possibly, this is an error by the writer.

The first published information concerning this set came to light from the list of objects being preserved in the St Petersburg eparchy (*Istoriko-statisticheskie svedeniya* 1873, pp. 372–73). The set was described, and valued at '4,300 roubles. Together with all appurtenances ... the entire liturgical set weighs 12 pounds 50 $\frac{3}{4}$ *zlotniki*'.

Uspensky confined himself to documentary evidence, reproducing the old descriptions of the objects with lists of their weights and the gemstones they contained, while Makarenko discussed the artistic merits of both sets, and also examined the history of their production and use. Both sets are outstanding examples of the work of the Moscow jewellers of the second half of the seventeenth century. O GK

EXHIBITION HISTORY Petrograd 1915 (E-9744); Memphis 1991–92; Speyer 1994

BIBLIOGRAPHY *Istoriko-statisticheskie svedeniya* 1873, p. 373; Uspensky 1906, pp. 33, 154, 362, 372–74; Makarenko 1915, pp. 27–30; Bolotina 1997, p. 23; Kuznetsova 1998, pp. 28–30; Kuznetsova 1999, pp. 22–30



R53

Gospel book

Russia (Moscow), 1633

Paper; boards, covered in pink damask with repoussé work metal fitting; Gospels on 495 folios, both sides; 4 engraved folios, engraved initials, 28 × 18 × 8.5 cm

INSCRIPTIONS an inscription in 17th-century inks on each of folios 1–19: СІЯ КНИГА ГЛ[АГОЛ]Е[МАЯ] ЕВАНГЕЛІЕ КНЯЗЯ ФЕДОРА ФЕДОРОВИЧА ВОЛКОНСКАГО (This book of the Gospels of Prince Fyodor Fyodorovich Volkonsky); a bookplate of mid-19th century at top of flyleaf: ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ РУССКАЯ БИБЛИОТЕКА Шкапъ 39. пол[ка] 1. № 5 (Russian Imperial Hermitage Library Case 39, shelf 1, no. 5); the bookplate is stuck over another from the Imperial Hermitage Library, part of which is visible

PROVENANCE from the Imperial Hermitage Library State Hermitage Museum Library inv. no. 246625

The Gospel book was printed during the reign of Tsar Mikhail Fyodorovich and the Patriarch Filaret. Work on its publication began on 1 November 7141, and continued until 30 September 7142, dating from the Creation of the World (1633 in modern chronology). The Gospels, following a tradition that goes back to manuscript book production, are illustrated with four wood engravings representing the Evangelists, and each section opens with an engraved initial.

The binding comprises boards covered in pink damask and decorated with corner-pieces and centrepieces of tin-plated brass. The upper cover of the binding has a representation of Christ and the four Evangelists; on the lower cover, the Cross of Golgotha.

As a token of respect for the word of God, Gospel books in medieval Russia were covered in expensive fabrics, as can be seen in the Hermitage example. The book has two fasteners, and the edges are coloured red. The book has been re-covered several times, and on each occasion the text block has been renewed and trimmed. New pieces of paper have been affixed to replace missing fragments of the pages, and missing text has been supplied by hand, in imitation of the original.

Prince Fyodor Fyodorovich Volkonsky, familiarly known as Sherikh (d. 1665), was one owner of these Gospels and his name appears on the flyleaf. In 1623 he was *voevoda* (military commander) at Tsarevo-Kokshaishk, and in 1625 at Mikhailov. From 1627 to 1630 he served as *voevoda* at Tara, in 1642–43 at Yelets and in 1654–55 at Bryansk. In 1636 the prince was an envoy in Georgia (*Dvoryanskie rody* 1993, vol. 1, p. 145). In the nineteenth century the book was in the Imperial Hermitage Library, as shown by its ex-libris bookplate. VVV

EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. II

BIBLIOGRAPHY Zernova 1958, no. 99; *Biblioteka Ermitazha* 1994, pp. 23–24

R54

Icon with The Mother of God of Kazan

Russia, icon-painter Simon Ushakov, 1676 (?)

Wood, *pavoloka*, brocade, gilt, tempera; icon

28.3 × 25 × 3.7 cm; icon case 50.5 × 37 × 9 cm

INSCRIPTIONS on the icon [7]104-го (1596) году [писал]л Пимин Федоров сын ([Paint]ed by Pimin, Son of Fyodor, in the year [7]104 (1596)); «[п]о прозванию Симон Ушаков; (otherwise known as Simon Ushakov); on the bottom of the icon case in black paint: [7]202-го (1694) году мая в 15 день в сем киоте образ Пречистыя Богородицы Казанския в окладе построен по обещанию стряпчего Василия Страхневича Горьского, а отдан вкладу в монастырь преподобнаго Иосифа Волоцкого в церковь (On the 15th day of May [7]202 (1694) an icon of Our Lady of Kazan most pure in setting was put in this icon case, as promised by the lawyer Vasily Stakhnyevich Gorsky, and was given to the church, to the Monastery of St Joseph of Volokolamsk) PROVENANCE from the Russian Museum in 1965; until 1972 was kept in the Monastery of St Joseph of Volokolamsk

State Hermitage Museum inv. no. ERI-506, 507

The icon is in an icon case. At the side, on the bevels of the case, saints are shown standing: Basil the Confessor, Martha the Martyr, Christopher the Martyr and Natalia the Martyr.

The miracle-working icon of the Mother of God of Kazan was found in Kazan in 1579 following a fire that destroyed a large part of the town. It was originally in the church of St Nicholas in Kazan, and was then taken to Moscow. Many miracles are associated with it. Prince Dimitry Pozharsky prayed to a copy of the icon before the battle against the Poles in 1612, and in commemoration of this victory Tsar Mikhail Fyodorovich established the feast-days in Moscow for this icon – 8 (21) July (the day on which it was found) and 22 October (4 November) (the day on which the Poles were expelled from Moscow). In 1648 Tsar Alexei Mikhailovich established reverence for the icon throughout Russia.

On the lower edge is an inscription in a zinc white paint noting that the icon was painted by Simon Ushakov (1626–1686), a leading icon-painter at the Moscow court. From 1648 until 1664 Ushakov was an ensign, and from 1664 until 1686 he was the favoured icon-painter at the Armoury, painting murals, icons, miniatures and portraits and drawing maps and making engravings. The year 1596, specified in the inscription as the year in which the icon was painted, is puzzling, since Ushakov was born in 1626. Examination has revealed that the date was rewritten during restoration work. Other evidence (for example, information that the icon was ordered from the painter on behalf of Tsarina Natalia Kirillovna) suggests that the icon was painted in 1676. ASK



R-55

EXHIBITION HISTORY Berlin–Cologne–Hamburg–
Frankfurt-am-Main–Vienna–London 1929–32, no. 112;
Leningrad, Hermitage, Menshikov Palace 1990, no. 9
BIBLIOGRAPHY *Denkmaler Altrussischer Malerei* 1929,
p. 21, no. 112; Kostzova and Pobedinskaya 1990,
p. 15, no. 9

R55

Icon with The Theodore (Feodorovskaya) Mother of God

Russia, 17th century

Wood, tempera, silver, gold, sapphires, diamonds, rubies,
emeralds, pearls; 36 × 27.7 cm

PROVENANCE from the Central Museums Fund for
Imperial Palaces in 1956; formerly in the Alexander Palace
in Tsarskoye Selo

State Hermitage Museum inv. no. ERO-8846

The icon with The Feodorovskaya Mother of
God, also known as Theodore Mother of God,
was an ancestral sacred object of the Romanovs.
Acquired by Prince Georgy Vsevolodovich near
Gorodets, it was named after his elder brother,
Yaroslav (Theodore) Vsevolodovich. Prince
Georgy used the icon to bless the marriage of his
son Alexander, the future saint Prince Alexander
Nevsky. A monastery was established at the place
where the icon was found, and Alexander Nevsky
died there in 1263. In 1272 the icon showed its
miracle-working power in the battle with the
Tatars and after this it was kept in the Cathedral

of St Theodore Stratelates and protected the
inhabitants of Kostroma from misfortune.
The nun Martha also blessed her son Mikhail
Fyodorovich Romanov at his coronation with
this icon. The day of his election as tsar became
the feast-day of his icon. LAZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R-56

R56

Icon with The Pantokrator

Russia, 17th century

Tin, cast, wood; 27 × 20 cm

PROVENANCE transferred in 1950 from the State Museum of Ethnography; until 1930 was part of the collection of Ivan A. Galnbek

State Hermitage Museum inv. no. ERP-481

The iconography of the Pantokrator is typical for the second half of the seventeenth century. The ornamental pattern of plants on the openwork frame, the plastic treatment of Christ's face and of the folds in His clothing, the details of the altar and the outline of the letters in the inscriptions also enable the icon to be dated to this time. Its place of manufacture can be identified as one of the major artistic centres of the Moscow tsardom, including its monasteries, which undertook production of religious objects in tin. Despite the fragility of tin as a material in the making of religious objects, this icon was most probably not intended for domestic use, but for offering up prayers on journeys, similar to wood, bone and metal-hinged folding icons. SVT

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Kostzova 1982, p. 50

R57

Icon with St John the Evangelist

Russia (Moscow), 1670s

Wood, oil, gold, fabric; embossing, engraving, pouncing; 7.8 × 5.5 cm

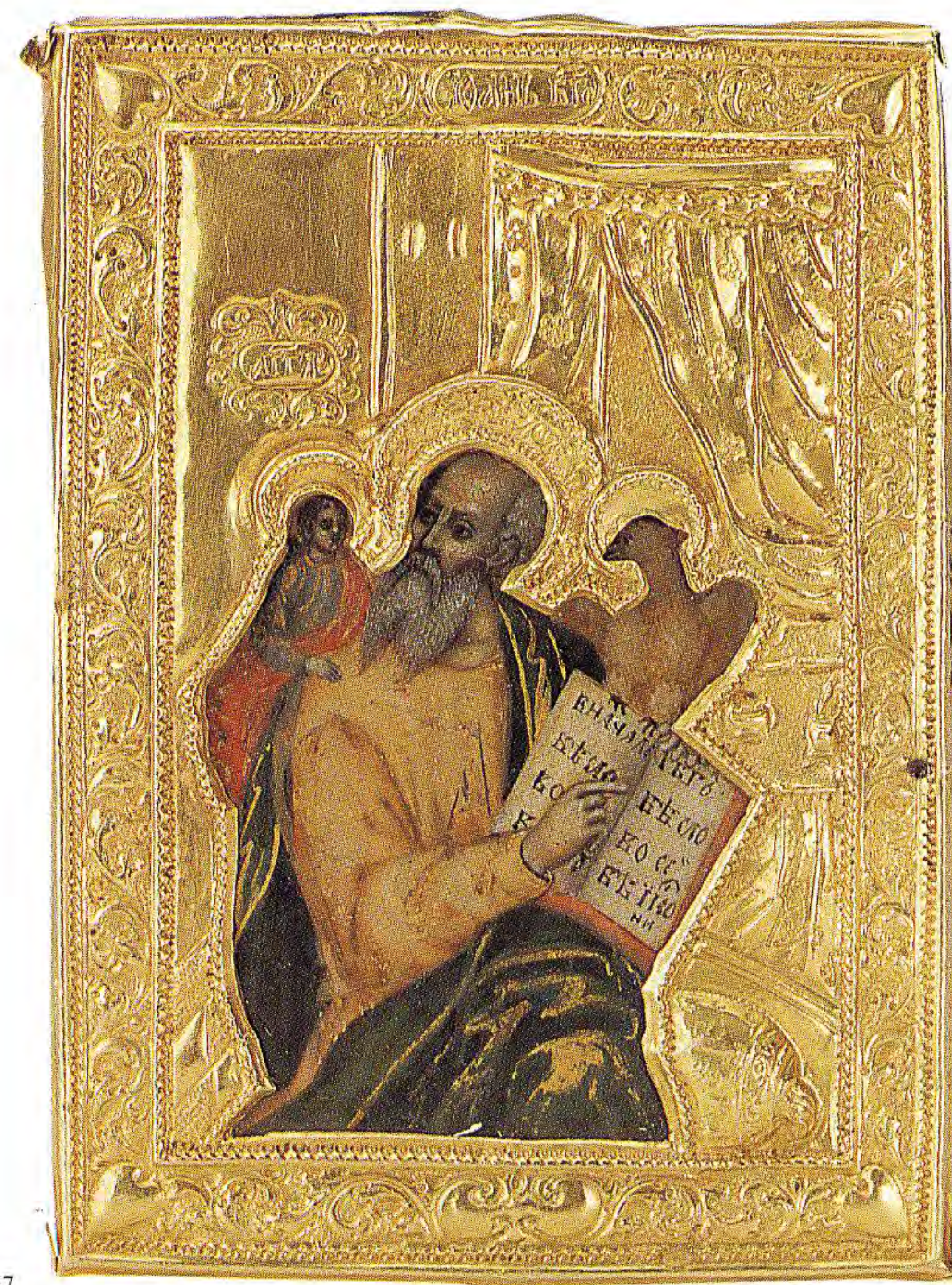
INSCRIPTIONS on the setting IOАНЪ БГЛ. (John the Evangelist)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9709

St John is shown before an open page of the Gospels. Behind him, God's Wisdom is shown in the form of an angel. The icon is in a gold setting, decorated around the edge with an embossed garland of leaves on a pounced background. The haloes, draperies and details of the clothing and of the interior are decorated with embossing and engraving.

Icon embellishment was common in Russia from as far back as pre-Mongol times and follows a Byzantine tradition. The icon panel was set in precious materials: such work was revered and regarded as having a special virtue (*Obraz Bogomateri* 1995, p. 333). The embossed garland around the rim of the setting of this icon was made with very delicate working of the individual



R-57

elements of the embossed ornamental pattern. The iconography of this portrayal of St John the Evangelist is associated with the text of the Gospel according to John: 'And there are also many other things which Jesus did, the which, if they should be written every one, I suppose that even the world itself could not contain the books that should be written (John 21: 25). See Metropolitan Makarius's interpretation of these words (*Velikiye Minei-Chetii*, September 1883, 25–30, p. 2153). The portrayal of St John the Evangelist is undoubtedly of Byzantine origin, but this iconographical style became widespread in Russian during the sixteenth and seventeenth centuries (Piatnitsky 1996/2, pp. 60–62; Otkroveniia 1995, pp. 190–98). The miniature size of the icon is evidence that this icon was worn next to the skin, on the chest. The precious gold setting indicates the high status of its owner, who may have been Ivan M. Alexeyevich (1666–1696), father of Empress Anna Ivanovna (1693–1740). OGK EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished



R58

Icon with The Pantokrator

Russia (Moscow), early 17th century
 Wood, oil, gold, pearls, fabric, paper; embossing, engraving, pouncing; 6.9 × 6.2 cm
 INSCRIPTIONS in embossed cartouches on upper edge
 IC XC (Jesus Christ)
 PROVENANCE from the Cathedral of the Winter Palace, St Petersburg
 State Hermitage Museum inv. no. E-9710

The icon is in a gold setting, decorated by embossing with an ornamental pattern of leaves on a pounced background around the edge and the side. The halo and outer edge of the setting are decorated with pearls. These are probably fresh water pearls, irregular in size, strung on a metal thread. On the halo between the intersections, are embossed images of flowers. A fine pictorial style is combined here with the elaborate embossing of the setting, which consists of an ornamental pattern in the form of garlands of leaves and rosettes. OGK

EXHIBITION HISTORY not previously exhibited
 BIBLIOGRAPHY unpublished

R59

Icon with The Mother of God of Vladimir

Russia (Moscow), 17th century
 Wood, oils, cloth, gold, sapphire, emerald, spinel; embossing, engraving, pouncing, blackening; 11.0 × 9.0 × 1.8 cm
 INSCRIPTIONS ЦРВНЫ АННЫ ІОАНОВНЫ (Tsarevna Anna Ioannovna)
 PROVENANCE from the Cathedral of the Winter Palace, St Petersburg
 State Hermitage Museum inv. no. E-9752

R-59



Icon depicting the Mother of God with the Christ Child, complete in gold frame decorated with embossed blackened ornamentation in the central panel and foliate decoration in embossed gold on the outer frame. Emeralds, spinel and sapphires are set in raised mounts. The halo, of smooth gold with a moulded edge, is decorated with faceted sapphires in gold mounts.

Icons depicting the Mother of God of Vladimir, the principal protector of Russia, the *palladium* of the state, were widespread throughout Russia. The style of painting, a deeply embossed decoration on a pounced background and the shape of the stones set on the outer frame, are characteristic of works by seventeenth-century Moscow masters. Black enamel (a sulphurous mixture of copper, silver and tin) was used quite widely in Russia for decorating metals, reaching its peak in the sixteenth century. Black enamel ornamentation decorates the background of the central panel, and fields have been produced by embossing. Similar decoration can be found on the miniature icon of the Mother of God of Jerusalem, mounted in a gold frame, which comes from the Archangel Cathedral in the Moscow Kremlin, the burial vault of the grand princes and tsars of Russia (*Zoloto Kremlya*, 1989, no. 29). Even without the inscription, it could be assumed that the icon once belonged to Anna Ioannovna (1693–1740), the daughter of Tsar

Ioann Alexeyevich, future emperor of Russia (1730–40).

The precious-metal frame and artistic merit of this work alone would leave no doubt that it was produced by the Kremlin court masters and clearly belonged to the royal family. Scholars date the icon of the Mother of God of Jerusalem to the first third of the seventeenth century. Similar black enamel ornamentation can also be seen on the 1637 chalice contributed by Patriarch Ioasaph of the Solovetsky Monastery (*Zoloto Kremlya*, 1989, no. 28).

The halo with sapphires was probably made later than the frame. This is borne out by the different ornamentation of the gold surface, and the way in which the stones are cut and mounted. As noted above, the inscription on the icon's cover suggests that it belonged to Tsarevna Anna Ioannovna. The inscription itself probably appeared later, during the 1730s, together with the newly made halo. OGK

EXHIBITION HISTORY Speyer 1994
 BIBLIOGRAPHY unpublished



R-61



R60

Icon with The Mother of God of Tikhvin

Russia (Moscow), late 17th century
Wood, oils, gold, diamonds, emeralds, enamel, cloth;
embossing, paint; 11.8 x 10.2 x 2.5 cm

INSCRIPTION ЦРВНЫ Е К ТЕРИНЫ ИОАНОВНЫ
(Tsarevna Ekaterina Ioannovna)

PROVENANCE from the Cathedral of the Winter Palace,
St Petersburg

State Hermitage Museum inv. no. E-9753

Icon depicting the Mother of God with the Christ Child in gold frame decorated with multi-coloured enamel, floral ornamentation on a white and light blue background and strips of embossed gold. The gold haloes are decorated with enamel, cut diamonds and emeralds set in gold mounts. On either side of the Virgin's head, in turquoise enamel cartouches, are the monograms of the Mother of God and Christ Child. The frame is distinguished by the number of different colours applied to it, which include coloured minerals as well as the coloured enamel. The emeralds, of a deep green and probably not of Russian origin, are

supplemented on the Virgin's halo by small diamonds and pieces of enamel.

The reverse side is covered by cloth. According to the inscription on the covering, the icon belonged to the niece of Peter I, Tsarevna Ekaterina Ioannovna (1692–1733), the third of Ioann Alexeyevich's five daughters born of his marriage to Praskov'ya Fyodorovna Saltykova, the second wife of Duke Karl Leopold von Mecklenburg, and mother of the regent Anna Leopoldovna. The icon's magnificent frame reflects the words of the biblical text that extols the Virgin as 'the unmarried bride': 'She shall be brought unto the King in raiment of needlework' (Psalm 45:14). The decoration of Mother of God icons has always been rich in symbolism, both in Byzantium and in Russia. OGG

EXHIBITION HISTORY Cologne 1981, no. 22;

Lugano 1986, no. 61

BIBLIOGRAPHY Makarenko 1915, p. 74

R61

Icon with The Mother of God of Iviron

Russia (Moscow), 1690s
Wood, oils (?), gold, silver, diamonds, emeralds, rubies;
repoussé work, engraving; 9.7 x 7.0 x 1.3 cm

INSCRIPTION around border, engraved in white enamel, almost worn away Сей собор пресвятыя бид иверския постройся лета 3СГ-е августа К3 числа подаванием добрыхъ людей тщанием и труды гршнаго диакона евмения посмерти его выверскимъ мнстыре в соборной цркви постави ахто его себе удержитъ и ему бгъ судити последний день яко дафану явирону ихже земля пожре (This icon of the Most Blessed Virgin of Iviron was made on the 27th day of August in the year 7203, as an offering by the good people, and a token also of the zealous labours of the sinner deacon Eumenius on the occasion of his death in the Monastery of Iviron; and who will keep it in his care, and whom God will judge on the last day, as he will Dathan and Aviron, when the earth has devoured them)

PROVENANCE from the Cathedral of the Winter Palace,
St Petersburg

State Hermitage Museum inv. no. E-9754



R-62



An icon of the Mother of God and Child encased in a gold repoussé frame, decorated in the central section with emeralds and diamonds in gold mounts and *rocaille* cartouches with engraved inscriptions: along the sides МР ФV НЕЛЕVСА ИС ХС and above the centre ИПОРТАИТИ ТОНВИРОН (Mother of God of Mercy Portaitissa [Doorkeeper] of Iviron). Angels are depicted in the top corners, with an engraved inscription АН ГГЛИ ГОСПО ДНИ (The Angels of the Lord). Their haloes and details of their garments are decorated with small diamonds in closed mounts. The frame is decorated with embossed leaves and fruits (with emeralds and rubies set in mounts), and small cherubim heads, with engraving above СЕРА ФИМЪ (Seraphim) and below ХЕРУ ВИМЪ (Cherubim). The back of the setting is of silver, gilded in places, and decorated with repoussé plant motifs, surrounding the figure of a guardian angel holding a cross, whose nimbus has an engraved inscription АГГЪ Хранитель (Guardian Angel).

N. Makarenko deciphered the inscription ЗСГ-е to read '7210' according to the old chronology, corresponding to 1702 in the new (Hermitage Archive, fol. 1, inv. 9, d. 40, sect. 7, p. 7). The inscription has been read, more correctly, as 7203, which corresponds to 1695, thus giving that date to the icon. The back of the setting was possibly made in the early eighteenth century.

Like the icon of the Mother of God of Ruden, this icon was transferred to the Cathedral of the Mandyliion in the Winter Palace in 1825, from the private apartments of Paul I (RGIA fol. 469, inv. 14, d. 350, 1852, pp. 58, 60, 62).

The present icon is a copy of the celebrated miracle-working icon of the Mother of God of Iviron, of the eleventh to twelfth century, in the Georgian Monastery of Iviron on Mount Athos in Greece. This copy of the icon was painted at the specific request of the Russian tsar Alexei Mikhailovich, and sent to Russia in 1648. It was taken by Tsaritsa Maria Ilyinichna, and placed in one of the private chapels in the Kremlin Palace. In May 1654, the icon of the Mother of God Portaitissa of Iviron was taken by Tsar Alexei Mikhailovich on a military expedition, where it assisted the Russian forces to gain victory, and to liberate Smolensk. Later, it was placed in the Novodevichy Monastery in Moscow, where it remains to this day.

In 1655, a second copy of the miracle-working icon was obtained from Mount Athos, ordered by Patriarch Nikon for the Monastery of Iviron which he founded on Lake Valdai (lost after the 1917 Revolution). The icon became a patronal icon for the family of Tsar Alexei Mikhailovich. Two other copies are known, evidently also painted at Mount Athos, belonging to the tsar's daughters Sophia (1657–1704) and Eudokia (1650–1712). At the princesses' deaths, these icons were placed on the iconostases above their tombs in the monastery cathedral (Yevseyeva and Shvedova 1996, pp. 336–62). The Hermitage icon, which had been the personal prayer icon of the deacon Eumenius, was placed in the cathedral of the Iviron Monastery, after its owner's death, as a sepulchre icon. Apparently, the inscription refers to the Iviron Monastery on Lake Valdai, and not the Greek convent on Mount Athos. And it is possible that

this icon, as the protector of the house of the Romanovs, was presented by the leaders of the Valdai community of the Mother of God of Iviron to the Russian tsars when they made a pilgrimage to the monastery. OGK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY *Istoriko-statisticheskie svedeniya* 1973, p. 371

R62

Closing icon with The Mother of God of Smolensk

Russia (Moscow), 2nd half 17th century
Wood, tempera, gold, silver, enamel, niello, diamonds, emeralds, rubies; 2.5 × 9.8 × 6 cm

INSCRIPTIONS inside left panel: БЛЪГОВЕНИИ КНЯ Георги (The benediction of Prince Georgy)

PROVENANCE transferred in 1956 from the Central Repository of Palaces; formerly in the Gatchina Palace State Hermitage Museum inv. no. ERO-8830

The cover has an enamelled representation of Grand Prince Georgy Vsevolodovich as a military saint, and on the back is an engraved image of him in princely attire. Georgy Vsevolodovich, grand prince of Vladimir, and son of Vsevolod the Great of Gnezdno, was born in 1187 or 1189. He combined military prowess and Christian piety. Concerned for the security of his north-eastern borders, he waged war successfully against the Bulgars, and in 1221 laid siege to the city of Nizhny Novgorod on the Volga. He was killed in battle at

the River Sit in 1238. After the battle, Bishop Kirill of Rostov found his decapitated remains, and when he united the prince's head with his body, they miraculously grew back together. Two years after his death, the uncorrupted remains of the prince were removed to the Cathedral of the Dormition in Vladimir.

The Smolensk icon of the Mother of God was greatly venerated in Russia. According to tradition, it was painted by the Evangelist St Luke. It had been brought to Russia from Greece by Tsarevna Anna, the future wife of the prince of Chernigov, Vsevolod Yaroslavich. The son of Vsevolod and Anna, Grand Prince Vladimir Monomakh, removed the miracle-working icon from Chernigov to Smolensk and placed it on the iconostasis of the cathedral of the Dormition of the Mother of God there. A great many wonders and miraculous cures are ascribed to the icon, the most famous of which is the deliverance of Smolensk from the Tatars in 1239. In 1456, the Smolensk prince Yuri Svyatoslavich sent the wooden icon to Moscow for safe-keeping during an attack by the Lithuanians. In 1456 it was returned to Smolensk, but a copy made from it remained in Moscow. Veneration of the icon of the Mother of God of Smolensk was widespread in Moscow, especially at the imperial court in the sixteenth and seventeenth centuries. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R63
Icon with The Mother of God
of Vladimir

Russia (Sol'vychevodsk workshops of the Stroganov family), early 17th century

Wood (lime), casing, canvas, tempera, silver, embossing, gilding; 103 × 71 × 3.5 cm

PROVENANCE acquired in 1956 from Sol'vychevodsk Art History Museum; perhaps originally part of appointments of Sol'vychevodsk Cathedral of the Annunciation

State Hermitage Museum inv. no. ERI-219

This icon can be traced back to the celebrated Byzantine icon of the late eleventh or early twelfth century, now preserved in the Tretyakov Gallery in Moscow (inv. no. 14243). According to tradition, the prototype of the icon was painted by the Evangelist St Luke, and it is possible that the icon was brought to Russia from Constantinople in 1131 for Prince Mstislav the Great. The icon's title is linked to its lengthy sojourn in the city of Vladimir, where it was taken by Prince Andrei Bogolyubov in 1155. In 1395, just before Tamerlane's invasion of Russia, Metropolitan Kiprian transferred the icon to Moscow. The feast-days of the icon of the Mother of God of Vladimir are celebrated on 21 May (3 June), commemorating the saving of



Moscow, under attack by the Crimean khan Makhmet-Girei in 1521; 23 June (6 July), by Khan Akhmat in 1480, and 26 August (8 September), when Moscow was attacked by Tamerlane in 1395.

The central section of the icon shows a half-length figure of the Mother of God with the infant Christ on her right arm. The Christ Child is pressed to his mother's cheek, His head tilts towards her, and He embraces her round the neck with His left

arm. Round the wide borders of the icon are twenty scenes of Feasts. The top of each of the panels is 'keel-shaped', and the scenes represented are as follows: 1. The Old Testament Trinity; 2. The Birth of the Virgin; 3. The Presentation in the Temple; 4. The Annunciation; 5. The Birth of Christ; 6. The Purification; 7. Christ's Preaching to the Elders in the Temple; 8. The Epiphany; 9. The Raising of Lazarus; 10. The Entry into Jerusalem;



1. The Transfiguration; 12. The Crucifixion;
13. The Deposition and Entombment of Christ.
14. The Anastasis; 15. The Doubting of Thomas;
16. The Ascension; 17. Pentecost; 18. The Dormi-
tion of the Mother of God; 19. The Exaltation
of the Cross; 20. The Intercession of the Mother
of God.

The image on the central panel of the icon
differs from the iconographic version of the
celebrated icon widespread in the fifteenth and
sixteenth centuries and known as the 'Vladimir in
serve' (Moscow Kremlin Museum, inv. no. 3230).
The closest, iconographically, is an early seven-
teenth-century icon of the Mother of God of
Vladimir by the master Istoma Savin (Perm Picture
Gallery, inv. no. DM-47), and also a late sixteenth-

century icon of the same name in the Sol'vyche-
godsk Museum. This kind of composition, with
border scenes placed around the central panel,
these having tri-lobed tops, becomes a feature
of icons in the late sixteenth to early seventeenth
century. It may be surmised that the source of
such a design was the ancient icon of the Mother
of God of Vladimir, which was adorned with a
fifteenth-century gold filigree mount and decorated
with twelve small repoussé-work niches, also with
tri-lobed tops, containing representations of each
feast within them. A sixteenth-century copy of the
icon has been preserved, in which these same small
niches are reproduced in paint, so that they are in
effect converted to border scenes on the icon (in the
cathedral of the Dormition in the Moscow

Kremlin). By the late sixteenth or early seventeenth
century, the number of such border scenes had
increased, and the spacing between them had
disappeared, to the point that the scenes appear
joined together in a continuous row.

Iconographic comparisons would tend to suggest
a late sixteenth or early seventeenth century prove-
nance for the icon, as well as the Sol'vyhegodsk
workshops, and also Moscow craftsmen, who
worked a good deal for the Stroganov family.
There are strong links with the early seventeenth-
century icon in the Perm Gallery, both icono-
graphically and compositionally. However, the
Hermitage icon is less opulent and ornate, in which
respect it is closer to the icon of the Mother of
God of Vladimir in the Sol'vyhegodsk Museum.
These characteristics reflect the traditions of local
art, linked with the Dvina region. The gold ochre
background of the central panel, and darker
background of the outer frame, are encased in
patterned silver. The work of a fine craftsman,
the icon is beautiful even without its setting.
Contrasting colour combinations are employed
in the painting, alternating light and dark hues,
and different shades of the same colour. ASK
EXHIBITION HISTORY Leningrad, Hermitage 1983,
no. 50; Leningrad, Hermitage 1984; Rome, 1999, no. 93
BIBLIOGRAPHY Kostzova 1982, pp. 61–62, no. 50;
Kostzova 1992, pp. 358–61, no. 50; Kostzova and Kolbasov
1987, pp. 19–22; *Gosudarstvenny Ermitazh* 1989,
p. 22, no. 9; Rome 1999, no. 23

R64

Icon with The Old Testament Trinity, with Scenes from Genesis

Russia, 2nd half 17th century

Wood (pine), casing; canvas, tempera, gilding;

142.5 × 112 × 4.5 cm

INSCRIPTIONS on the upper border Авраамъ постави
трапезу С[вя]теи Троице под дубом, а сам стоял пред
ними. И рече Г[оспод]ь к нему: где есть Сарра жена
твоя, и родит тебе сына. In the scenes: 1. Срети С[вя]-
тые Троица Авраму в полудни; 2. Поклонися Аврам
С[вя]теи Троице; 3. Аврам умои нозе С[вя]теи Тр[ои]це
дома; 4. Аврам рече Сарре: сотвори хлебы; 5. Аврам
взем телца и закла; 6. Аврам иде втай; 7. Троица иде-
ше к Содому и Гомору, Приидоша ангелы в Содом;
8. Аврам иде вослед С[вя]теи Троице и поклонися;
9. Г[оспод]ь же [п]одожги Содом и Гомору, [...] жена
Лотова [...] сто[л]пъ [...]; 10. Упоивше дщери Лота и
сои с ним

PROVENANCE acquired in 1960, from the collection of
I.I. Rybakov, who purchased it from Old Believers
State Hermitage Museum inv. no. ERI-461

The iconographic composition of the Old
Testament Trinity is based on the biblical narrative
of Abraham and Sarah's hospitality (Genesis 18:
1–16). In essence, the theme is the story of the visit



R-65

to the old man Abraham and his wife Sarah of three strangers, and of the prophecy made by one of the strangers, at a dining table set in the shade of the oak tree of Mamre, concerning the birth of a son to Abraham and Sarah. The subject of the biblical story is united in a single composition with scenes from Genesis.

The scene of the meal is in the foreground of the panel. Three angels sit around a table, which is covered by a white cloth, and has three chalices on it, the middle one of which is larger than the other two. The angel in the middle (God the Father) blesses the large chalice in the centre of the table with His right hand. The angel sitting to His right (God the Son), is stretching out His hand over the chalice nearest to Him. The angel sitting to His left (the Holy Ghost), is stretching out His hand over the chalice nearest to Him. Beneath the table is a calf.

On either side of the central composition are ten scenes from the Book of Genesis, representing the following events: 1. Abraham greeting the three angels; 2. Abraham falling at the angels' feet (the three angels on a hillock, with Abraham bowed down before them); 3. Abraham washing the angels' feet; 4. Sarah kneading the dough;

5. Abraham slaughtering the calf; 6. Abraham deciding to follow the Trinity; 7. Abraham accompanying the angels to Sodom; 8. Abraham beseeching the angels to save the righteous; 9. The angel leading Lot and his daughters out of Sodom; 10. Lot and his daughters. The icon is on a monumental scale, highly decorative, with green and red predominant in the garments, as well as much gold and several inscriptions. ASK EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

R65

Icon with St John the Evangelist in Silence

Russia (St Kirill-Belozersky Monastery), icon-painter Nektary Kulyuskin, 1679

Wood, canvas, tempera; 109 × 85 × 3.5 cm

INSCRIPTIONS on reverse of the icon a donative inscription of 1679, with information about the craftsman, date and place of painting, and the purpose of the donation: 188 г[о]ду декабря в 10 д[ень] в церковь пр[е]святыя Троицы по вере писал кириловской



R-66

многогрешной чернец Нектарий Кулюксинъ сий образ возлюбленника Х[ри]с[то]ва Иоана Богослова поставил в помянок своей д[у]ши. во многие лета доколе Г[о]с[по]дъ Б[о]гъ повелить
PROVENANCE removed in 1960 by the Hermitage expedition from the Church of the Trinity in Nenoks, Belomor region, Archangel province
State Hermitage Museum inv. no. ERI-475

The icon represents the Apostle and saint, commemorated by the Russian Orthodox church on 26 September (9 October) and 8 May (21 May). According to tradition, St John is the author of the Fourth Gospel, of the Book of Revelation and three Epistles, although modern scholarship disputes the authenticity of the Fourth Gospel and Second and Third Epistles. With his brother St James and St Peter, he was one of the disciples who was present at the raising of Jairus's daughter, the Transfiguration and the Agony in Gethsemane. He is also mentioned in Acts. Tradition also identifies him with the disciple 'whom Jesus loved', who reclined against His bosom at the Last Supper, to whom Christ entrusted His mother at the Crucifixion, who went with Peter to the tomb on Easter Day, and who recognized the Lord at the Sea of Tiberias. This tradition is also contested by modern scholars.

Images on the theme of St John the Divine at prayer were very popular in medieval Russia. The Apostle touches his mouth with his right hand (a token of silence), and with his left points to the text of an open book, the Gospel of St John. An angel with semi-circular nimbus hovers by his head – a personification of the Holy Ghost, symbolizing divine wisdom. The decorative frame around the icon imitates a rich silver mount with niello. Interestingly, the donor of the icon appears also to be its creator, the professional icon-painter

who made it. Nektary Kulyuksin was a talented painter in the St Kirill-Belozersky Monastery, the most important artistic centre in the north of Russia. The icon was acquired from the Trinity Church in the village of Nenoks in the province of Archangel – a wealthy trading and manufacturing centre in the Dvina region, which in the fifteenth century fell under the extended control of Marfa Boretskaya, widow of the burgomaster of Novgorod. As a wealthy suburb, with its salt pans, Nenoks later belonged to important northern monasteries. It is possible that Nektary Kulyuskin may have come from this village, and installed the icon in his local church ‘in remembrance of his soul’. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1960; Leningrad, Hermitage 1971; Tokyo 1977, no. 41; Kyoto 1977, no. 41; Leningrad, Hermitage 1983; Leningrad, Hermitage 1986, no. 15; Leningrad, Hermitage, Menshikov Palace 1990, no. 8; St Petersburg, Hermitage 1993, no. 26; Maastricht 1994, no. 33; Rome 1999, no. 94; Nagaoka–Osaka 1996, no. VI–6

BIBLIOGRAPHY *Exhibition of Masterpieces* 1997, no. 41; *Gosudarstvennyy Ermitazh* 1979, pp. 31, 185; Kostzova 1982, pp. 22, 86, no. 70; *Russian Art of the Baroque* 1984, no. 15; *Russkaya kultura VI–XVII vekov*, 1983, pp. 64–65; Kostzova, Pobedinskaya 1990, p. 15, no. 8; *Gosudarstvennyy Ermitazh* 1989, p. 25, no. 13; Kostzova 1993, pp. 40, 93, cat. 26; *European Fine Art Fair* 1994, p. 82, no. 33; Kostzova 1996, p. 144, no. VI–6; Rome 1999, no. 94

R66

Embroidered icon of the Mother of God of Georgia

Russia, 2nd half 17th century

Silk and metallic yarns, canvas, embroidery; 41.5 × 31.5 cm

PROVENANCE acquired in 1941 from the State Museum of Ethnography; formerly in the collection of Ivan A. Galnbek

State Hermitage Museum inv. no. ERP–918

The icon of the Mother of God of Georgia was originally in Georgia, but was seized by the Persians in 1622 along with other sacred objects of the Georgian diocese. The icon was recovered in Persia by Stefan Lazarev, a steward of the Yaroslavl’ merchant Grigory Latykin, who kept it in his own house from 1625. He returned to Russia in 1629. Wishing to fulfil a command he had received in a divine revelation, Latykin sent the icon to the Monastery of Krasnogorsk, in Archangel province, where it became renowned for a great many miracles. By 1650 Patriarch Nikon had already declared a feast-day for the icon, 22 August. The date of this embroidered icon is most probably the second half of the seventeenth century, by which time the image of the Mother of God of Georgia had become sufficiently widespread in Russia.

The faces and hands are embroidered in a fine



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flesh-coloured twisted silk yarn, using a ‘modelling’ satin-stitch, with the details in brown silk. The entire remaining field of the icon, including the frame, is embroidered with a twisted metallic thread, couchworked imperceptibly with silk. The outline of the Virgin, the haloes and the shape of the frame are picked out in metallic cord. The imitation of the metal setting of an icon, in embroidery, without using flesh-coloured silk, is typical of the art of illustrative embroidery in the seventeenth century, when those tendencies, already observable in the preceding century, came to full fruition. In this example, the embroidered frame emphasizes even more strongly the efforts made by the master to create the impression of a precious metal setting for the icon. INK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R67

Icon with The Nativity

Russia (Yaroslavl’?), late 17th century

Wood, canvas, tempera; 145 × 103.5 × 3 cm

INSCRIPTIONS on upper surround Образ Рождества Г[оспо]да нашего И[исус]а Хр[ист]а (Image of the nativity of our Lord Jesus Christ); on left surround, reading from top to bottom, Ц[ар]и персидстии при-идоша поклонитися Г[оспо]ду и принесоша ему дары злато, ливан и смирну; Явился ангел г[оспо]днь во сне Иосифу глаголя: востав поими отроча и мать его, иди во Египет и буди тамо донедже рекути; Разгневался Ирод яко поруган бысть от волхвов, призва книжники и старцы вопрошает: где глаголет писание родитися Хр[и]ст[ос]; они же рекоша: в Вифлеему иудейстем (The three kings came to bow to the Lord and brought him gifts of gold, frankincense and myrrh; An angel appeared to Joseph in a dream, saying, Arise and take the young





child and his mother, and flee into Egypt, and be thou there until I tell thee; Herod was wrathful because he was mocked by the Magi, and summoned scribes and asked the elders where the scriptures said that Christ was born, and they said: in Bethlehem of Judaea); on the right, reading from top to bottom, Спящим волхвом явисяъ им ангел, глаголя: ко Ироду не возвратитися, иным путем отити в страны своя; Воста Иосиф поятъ отроча и мать его отоиде во Египет; Мати Нафанаила скры под смоковницею; Святый Захария убиен между церковию и олтарем (When the Magi were asleep an angel appeared to them, saying: do not return to Herod, go to your country by another route; Joseph arose, took the child and his mother and departed to Egypt; the mother of Nathanael under the fig tree; St Zacharias killed between the church and the altar)

PROVENANCE acquired in 1948 from 'Antikvariat' State Hermitage Museum inv. no. ERI-77

The subject matter of the Nativity is based on the Gospel narratives concerning the birth of Christ, but also incorporates within it a number of apocryphal themes. The complex, multi-figured composition of the icon comprises a great many subjects, structurally linked to a single purpose. It is divided into a number of spatial zones, representing three registers of images, which in turn comprise several different themes. These themes appear in the form of individual 'saint's life' or 'feast-day' border scenes. At the top, in the centre, is the seated figure of the Mother of God, the infant Christ, and an ass and ox below Him. To the left of the Mother of God, we see the Magi hurrying towards Bethlehem, and below, the presentation of the Magi's gifts; to the right, the angel warning the Magi not to go back to Jerusalem, and their return to their own countries. Below, to the left, follows a scene representing the betrothed Joseph and a shepherd. This apocryphal scene can be interpreted in different ways: the old man in animal skins can either be seen as an evil spirit, seeking to tempt Joseph, or as the Prophet Isaiah; however, in Russian icon-painting manuals he is usually denoted as a 'pastor'. To the left of this scene is Joseph's dream, during which all his doubts about the divinity of the Christ Child vanish, and an angel commands him to flee with the Child into Egypt. The Flight into Egypt is depicted on the right-hand side of the icon. It may be observed that the chronology of the episodes proceeds in a staggered fashion. The two lower registers are devoted to the story of the Massacre of the Innocents by King Herod. The central position in the middle register is occupied by an apocryphal episode, representing the devout Elizabeth, pursued by a soldier, taking refuge in a cave, carrying the infant John the Baptist in her arms. To the right is another apocryphal, and extremely rare subject, that of the mother of the disciple Nathanael of Cana concealing her child under a fig tree. To the left of Elizabeth, the lamentation of the women of Jerusalem is depicted. The central scene in the

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lower register shows the Massacre of the Innocents, in which the centrepiece is a soldier hoisting up a small lifeless body on his spear. To the left is Herod's meeting with the elders, and to the right an apocryphal scene: the murder of Zachariah, the father of John the Baptist. Each scene reads well in isolation, and is supplemented with inscriptions in the margins. The lush bright colours create the impression of a decorative carpet or fresco, strongly reminiscent of the opulent painting of the late seventeenth century in the churches of Yaroslavl'. ASK

EXHIBITION HISTORY Nagaoka-Osaka 1996, no. VI-9; Rome 1999, no. 55

BIBLIOGRAPHY *Russkaya kultura VI-XVIII vekov* 1983, p. 41; *God and Man* 1996, p. 147, no. IV-9; Rome 1999, no. 55

R68

Censers in the shape of a church

a) Censer

Russia (Moscow), 1649

Silver, repoussé work, carving, engraving; 24.3 × 14.5 cm; length of chain 55 cm

INSCRIPTIONS around the rim Лета 1649 году декабря в 6 день дано сие кадило в Вязьмю в Ивановский монастырь Предтечи Богородицы Одигитрии гость Василий Григорьев сын Шорин (This censer was given to the Ivanovsky Monastery of the Forerunner of the Mother of God Hodegetria of Vyaz'ma by their guest Vasily Grigor'yevich Shorin)

PROVENANCE acquired in 1951 from the State Treasury State Hermitage Museum inv. no. ERO-8181

A censer is a vessel for the burning of incense; upper sections are often made in the shape of a church dome.

EXHIBITIONS HISTORY Leningrad 1981, no. 401

BIBLIOGRAPHY Bernyakovich 1977, no. 8

b) Censer

Russia (Moscow), 1676

Silver, repoussé work, carving, engraving; 27.3 × 14.7 cm; length of chain 43 cm

INSCRIPTIONS around the rim Лета 1676 месяца ноября в 20 день Великий государь и великий князь Феодор Алексеевич всея Великая, Малая и Белая Руси самодержец пожаловал сие кадило в Соловецкую пустынь что вниз Москва реки на красном холме при казначее старосте Родионе (Grand Lord and Grand Prince Fyodor Alexeyevich, ruler of the whole of Great, Little and White Russia, donated this censer on 20 November 1676 to the Solovetsky Monastery which lies further down the river Moskva on the red hill, for the treasury kept by the Elder Rodion)

State Hermitage Museum inv. no. ERO-8180

LAZ

EXHIBITION HISTORY Leningrad 1981, no. 405

BIBLIOGRAPHY unpublished



R69

Charkas (vessels for holy wine)

Russia (Moscow), late 17th century

Garnet, gold, emeralds, rubies, diamonds, spinels, enamel; carving, painting, engraving; a) $7.0 \times 12.0 \times 7.5$ cm;

b) $3.3 \times 10.5 \times 4.9$ cm; c) $8.6 \times 6 \times 2.1$ cm

PROVENANCE goblets a) and b) were transferred from the Antiquities Department of the Hermitage; goblet c) was acquired from the Museum of the Stieglitz School of Art and Design, for which it had been purchased in 1911 from the heirs of Alexander A. Polovtsev

a) *Charka* consisting of one whole garnet in gold mounting with handle and five legs

The upper part of the vessel mounting is studded with emeralds. The openwork handle is embellished with coloured enamels, rubies and emeralds.

In front is a bracket of coloured enamels with emeralds; similarly, another emerald is placed on the inner surface of the scoop. The base is gold with wound plaits, enamel and precious stones. The feet are in the form of dragons, decorated with white enamel and emeralds. Inside the vessel is a rosette with sapphire in the centre and emeralds on the edges.

b) *Charka* consisting of a garnet in gold mounting with a handle

The mounting is decorated with a painted enamel garland, rubies, emeralds and sapphires. Along its upper edge is a belt consisting of rubies and emeralds. In front and on the handle are attachments of coloured enamels with precious stones. The round base is of openwork gold, and is joined to the mounting by stamped gold strips. The feet are in the form of winged monsters, decorated with enamel. This *charka*, like the larger one, has been cut from garnet, but in this case the garnet itself is more mobile. It is not stuck fast to the gold mounting, but joined to it at isolated points only.

The decorative coloured enamels combine well with the precious stones in overall effect.

c) *Charka* of gold with three legs, embellished with painted enamel, emeralds, rubies, diamonds and spinel

Inside, there is decoration consisting of emeralds in gold mounts at the centre of a white enamel ground with foliage ornament and a laurel wreath in green enamel. The edge of the vessel is adorned with small rubies or cabochons, which protrude considerably from the golden rim. In the centre of the base, on a white background surrounding stylized leaf ornamentation, is a monogram consisting of the interwoven letters IRE under a coronet. There is engraved plant ornamentation on a black enamel background surrounding this. The handle is decorated with four emeralds, three rubies and one diamond, and foliage ornament in enamel.

The inventory of the School's Museum valued the 'gold scoop with precious stones and enamel' at 300 roubles, and considered it to be Elizabethan work, dating from the 1730s or 1740s. More probably, however, it was completed in the late seventeenth century.

Charkas in this scoop-like form have long been used in Russia. In the old inventories they were described as *ковши* (scoops) or *корчики* (twists). Such vessels in precious materials were objects of much pride and an indication of the status of the owner. Gold scoops with precious stones and enamel were deposited in church vestries and sacristies, and were also used during welcomes and ceremonial dinners. Documents state that in 1671, during a dinner at the Kremlin's Krestovaya Chamber, the Patriarch was given honey in three 'elegant scoops with pearls and precious stones' (*Kremlin Treasures* 1994, p. 16).

The Hermitage *charkas* were probably not used for everyday purposes, and may only have been exhibited as decorations, as was common in the sixteenth and seventeenth centuries, in a special display case or dresser. The elements of the vessels, a polished piece of cleft garnet decorated with enamel, were regularly handled by the seventeenth-century Moscow Kremlin masters. Juxtaposing enamel with precious stones, they avoided uniformity of colour. Interesting both to see and from a technical viewpoint is the imitation of coloured stones in enamel. The upper gold rim of R69a is adorned with emeralds, but on the handle this decorative function is fulfilled by enamel decoration that imitates the mineral in form, colour and size. OGK

EXHIBITION HISTORY Cologne 1981, no. 11; Lugano 1986, no. 60

BIBLIOGRAPHY unpublished

R70

Pendant crosses

a) Cross

Russia (Moscow), 17th century.

Gold, silver, emeralds, rubies, sapphires, pearls, engraving, embossing; $14.9 \times 9.6 \times 0.9$ cm

INSCRIPTIONS engraved inscription on reverse with list of the relics preserved within the cross ДРЕВО ЖИВОТВОРЯЩАГО КРЕСТА ГНЯ, МОЩИ ИОАКОВА БРАТА БЖИЯ, МОЩИ ЯПТЛА ФОМЫ, МЛЕКО ПРУСТЬА, БДЦЫ, МОЩИ ЛУКИ ЕВАНГИЛИСТА, РИЗА ЧУДОТВОРЦА СЕРГИЯ, МОЩИ МУКА ДИМИТРИЯ СЕЛУНСКОГО, МОЩИ ИАКОВА ПЕРСКОГО, МОЩИ МУКА ПРОКОПИЯ, ПЕРСТЬ МУКЪ ЕВСТРАТИЯ И ЕВГЕНИЯ, МОЩИ ЯКЕПСИМЫ ЕПОКЛА, МОЩИ ЯНТИПЫ ПЕГАЛУСНИЙСКОГО, МОЩИ Й ИАКОВА БОРОВИЦКОГО, МОЩИ ПРЕПОДОБНЫЕ ДОМИНИКЪ, МОЩИ МУЦЫ МАРИНЫ, РИЗА СТО ЕФРЕМА АРХИМАРИТА НОВОТОЖСКОГО ПЕРСТЬ ЕВФРОСИНЫ СУЖДАСКИЕ, МОЩИ ИВАННА МИСОЛТИВАГО, МОЩИ КЛИМЕНТА ПАПЫ РИМСКОГО, МОЩИ АВЕКИЯ ЕРОПОЛЬСКОГО (Wood of True Cross, Relics of James Brother of God, Relics of Apostle Thomas, Milk of the Most Holy Mother of God, relics of St Luke, apparel of St Sergios the Miracle-Worker, relics of St Demetrios of Thessaloniki, relics of St James the Persian, relics of St Prokopios, relics of the martyrs Eustratios and Eugenios, relics of the martyr Bishop St Akepsimas, relics of St Antypas Bishop of Pergamon, relics of St Jacob of Borovsk, relics of St Dominic, relics of martyr Marina, apparel of St Efrem Archimandrite of Novotozhsk, finger of St Ephrosinia of Suzdal', relics of St John the Merciful, relics of Pope St Clement of Rome, relics of Averkios Bishop of Hierapolis)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9718

Cross with embossed image of the crucified Christ, embellished with pearls, rubies and emeralds on the extremities. The upper part, which is mounted on a movable hinge, is decorated with sapphires, emeralds and pearls. In its centre is an image of Christ the Mandylion.

The fastening of the stones and large, round individual pearls in their settings is of a remarkably good quality. By comparison with work dating from a similar period and produced by similar Moscow masters, the cross is striking because of the all-round excellence of all its decorative components. OGK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya* 1873, pp. 362-63

b) Cross

Russia (Moscow), 17th century

Silver, gold, emeralds, sapphires, pearls, engraving,

embossing; 14.4 × 8.8 × 1.7 cm

INSCRIPTIONS engraved inscription on reverse, with a list of relics preserved within cross МОЩИ МИХАИЛА РЫЛСКАГО, МОЩИ МИХАИМ ЕРКУМА, МОЩИ ПРЕПОДБНАГО ПИМЕНА, МОЩИ МУЧНИЦЫ НАСТАСИИ (Relics of St Mikhail of Ryl'sk, St Mikhail Erkum, relics of St Pimen, relics of St Anastasia)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9719

Cross with superimposed embossed image of the crucified Christ, embellished above and below with sapphires in deep settings. The cross is decorated with a superimposed gold rosette with sapphires, rubies and enamel ornamentation at either end of the cross arms. Irregular-sized riverine pearls decorate the outer edge of the entire cross. The upper part, which is mounted on a moveable hinge, is four-lobed and decorated with an engraved image of Christ the Mandylion. Two pearls are affixed to the edge.

The sapphires used by the masters to decorate the top and bottom of the cross were probably taken from another object, most likely a necklace or string of beads, as the stones both have a hole drilled through the centre. The rosettes on the sides of the cross also appear to have been taken from another object, or else to have been used earlier. The appearance gives the impression of different enamel decoration. The pearl thread that decorates the cross right round its perimeter consists of very irregular river pearls. O GK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

c) Cross

Russia (Moscow), 17th century

Gold, silver, emeralds, sapphires, pearls, engraving;

10.5 × 9.3 × 1.1 cm

INSCRIPTIONS engraved inscription on reverse with list of relics contained in cross МОЩИ ИВАНА ПРЕДОТЕЧИ, МОЩИ ГРИГОРИЯ БОГОСЛОВА, МОЩИ СВЯТЫЕ ИОИВАНА ЗЛАТОУСТАГО, МОЩИ СТАГО ЛУКИ ЕВАНГЕЛИСТА, МОЩИ СТАГО МУЧЕНИКА ИЯКОВА ПЕРСКАГО, МОЩИ СТЫ ЧЮДОТВОРЕЦ КОЗМЫ Й ДОМИАНА, МОЩИ СТАГО СВЯЩИНО МУЧНКА КИПРИЯНА, МОЩИ СТАГО МУЧНКА ПРОКОПИЯ, МОЩИ ВЛАСЫ И РИЗА ПАФНОТИЯ БОРОВСКАГО ЧЮДОТВОРЦА (Relics of John the Baptist, relics of St Gregory the Theologian, relics of St John Chrysostom, relics of St Luke, relics of the martyr St James the Persian, relics of the martyrs Sts Cosmas and Damian, relics of the martyr St Cyprian, relics of the martyr St Prokopios, relics of hair and apparel of Pafnuty of Borovsk the Miracle-Worker)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9720

R-70a



R-70b



R-70c



R-70d



Cross with engraved image of the crucified Christ. Decorated along the edges with sapphires and emeralds in gold settings. Along its edge, the cross is decorated with a thread of drilled pearls.

The decoration of this cross is traditional for sixteenth- and seventeenth-century work. The settings are deep, with irregular edges and different in form and size. Sapphires set at the top and bottom of the cross are flat and lightly faceted around the perimeter, while emeralds are set at the ends of the cross arms. One is large, a cabochon; another is cut along the edge and positioned in a double setting. O GK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

d) Cross

Russia (Moscow), 17th century

Gold, silver, engraving, 7.6 × 4.0 × 0.8 cm

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9721

Cross with engraved image of the crucified Christ against a city wall background, with inscription РАСПЯТИЕ ИШТО IC XC (Crucifixion of our Jesus Christ) The upper part, which is mounted on a moveable hinge, is engraved with the image of Christ the Mandylion. The corners of the exterior surface contain fastenings for reinforcing the now lost superimposed decoration, which was probably

pearl thread. The cross is hollow, and inside are partitions made of silver. It was obviously to contain relics, but there are no inscriptions with lists of relics on the reverse side, as in other similar pieces. OGG

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

e) Altar cross

Russia (Moscow), 17th century

Silver, embossing and engraving; $5.2 \times 3.7 \times 1.2$ cm

INSCRIPTIONS engraved inscription on reverse, with list of relics preserved within cross МОЩИ СТЫ АННЫ ПРОРОЧИЦЫ, МУНЦЫ ВАРВАРЫ, ПРПД ВАРЛАМА ПЕЧЕРСКА, ПЕРЛ МИ МОИСЕЯ ПЕЧЕ (Relics of St Anna the Prophetess, St Barbara the Martyr, St Barlaam of Pechersk, a pearl of St Moses of Pechersk)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9725

Cross of gilded silver with applied embossed image of the crucified Christ.

The cross is of traditional design, with an applied image of the crucified Christ in the centre. The thin engraved stripe around the perimeter emphasizes its rather schematic appearance. OGG

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

f) Cross

Russia (Moscow), 17th century

Silver, enamel, gilding, paint; $3.7 \times 2.3 \times 0.8$ cm

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9726

Cross of gilded silver, shaped along the edges, decorated with an image of the crucified Christ, completed in painted enamel. The obverse of the cross is mounted on a hinge and is used as a lid for the relics preserved within. However, there is no list of the relics. The pinkish colour of the enamel suggests that it was the work of seventeenth-century Moscow masters. OGG

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

g) Cross

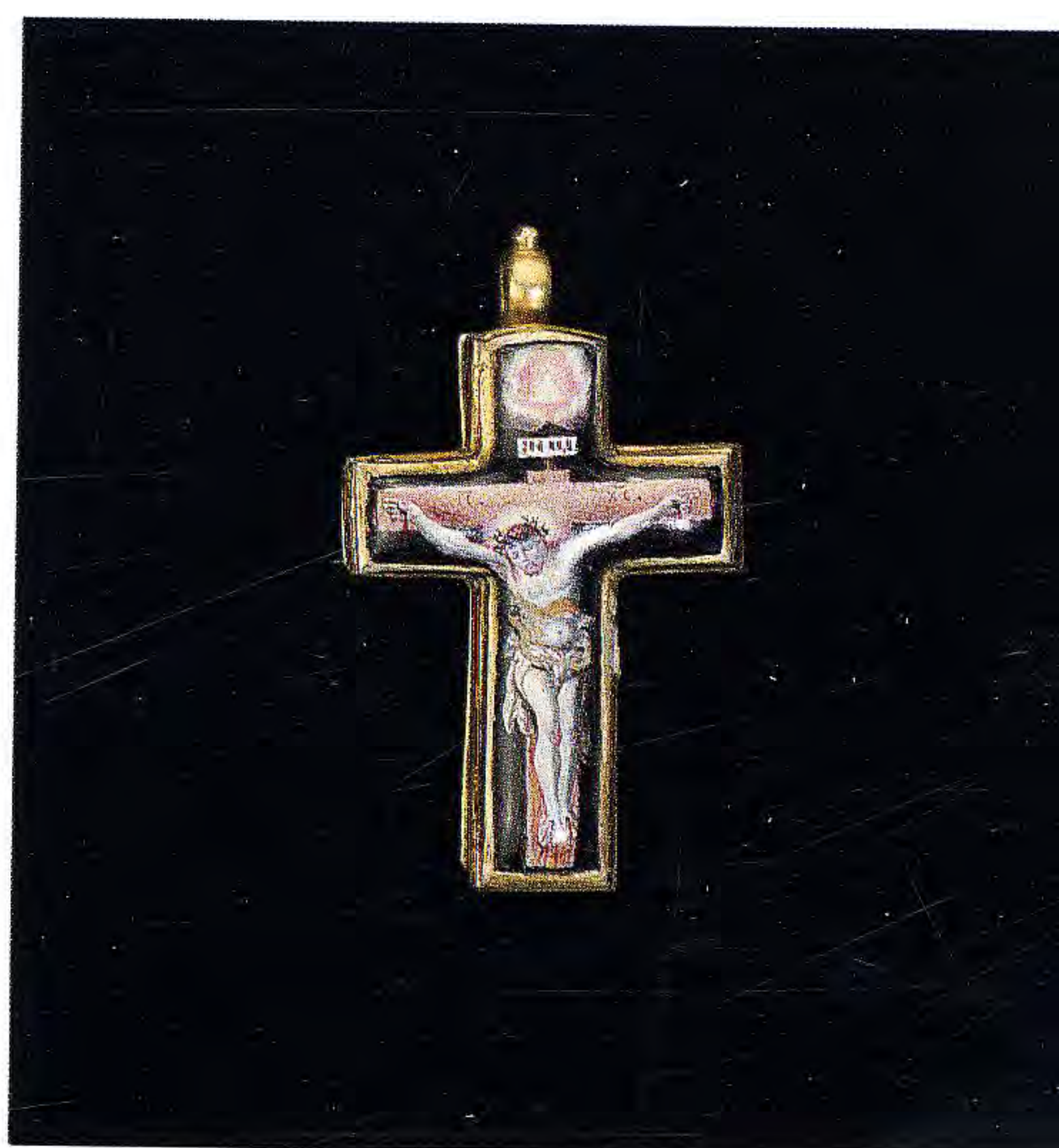
Russia (Veliky Ustyug), 1607

Silver, filigree, enamel, engraving, niello; $9.5 \times 7.7 \times 1.2$ cm

INSCRIPTIONS СЛНЦЕ ВИДЕХЪ ТЯ УЖАСЕСЯ НА КРЕСТЕ ПРОСТЕРТАХА ЗЕМЛЯ ЖЕ ТРЯСАШЕСЯИ КАМЕНИЕ РАСПАДАХУСЯ И ГРОБИ СО СТРАХОМ ОТВЕРЗАШЕСЯ И СИЛЫ ВСЯ УЖАСАШЕСЯ МТИ ЖИ ТВО. МОЩИ ПРИПОДОБНАГО СЕКИОНА СТОЛПНИКА МОЩИ ХРИСТОФОРА МУЧЕНИКА, КОСТКА МОЩИ КИПРИЯНА МУЧЕНИКА КОСЯКА СТО СТУДЕСКАГО МОЩИ СТЕПАНА ПЕРВАГО МУНИКА МОЩИ СТО МУНИКА АНТИПЫ



R-70e



R-70f



R-70g



R-70h

ПЕРСЬ ПРО[КО]ФИЯ ЧЮДОТВОРЦА ПЕРСЬ ИВАНА УРОДИВОГО. ЛЕТА 7115 (1607) ГО ГОДУ МИМО 29 ДЕНЬ (The sun shewed not its face ... and the earth did quake and the rocks rent, and the graves were opened, and many bodies of the saint which slept arose. And the powers were sore afraid. The relics of St Symeon the Stylite, the relics of Christopher the Martyr, a bone of Cyprian the Martyr, a bone of St Theodore of Stoudios, the relics of Stephen the First Martyr, the relics of St Antypas, the dust of Prokopios the Miracle-Worker, the dust of John the Ugly. In the Year 7115 (1607) on the 29th Day)
PROVENANCE transferred from the Ustyug Folk Museum in 1957
State Hermitage Museum inv. no. ERP-1074

The presence of the relics of St Prokopios and St John of Ustyug and Cyprian the Martyr (the founder of the Archangel Monastery) within the crucifix prompted Alexandra Kostzova to argue that

the crucifix originated from Ustyug. The enamel filling on a background of filigree ornamentation is typical of the jeweller's art from this city (Kostzova 1980, p 36). Its production probably coincided with the acquisition by its owner of the relics, which were more highly esteemed in a city situated far to the north of Muscovy. It has not been established whether the cross belonged to a layman or to a member of the secular or monastic clergy. SVT
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Kostzova 1980, p 36

h) Cross belonging to Patriarch Filaret

Russia (Moscow), after 1619 (?)

Gold, silver, filigree, moulding, engraving, enamel; $15.9 \times 10.6 \times 1.8$ cm

PROVENANCE transferred from Pavlovsky Palace Museum in 1956; previously kept at the Alexander Palace, Tsarskoye Selo



State Hermitage Museum inv. no. ERP-1303

The vegetal ornamentation on the exterior surface of the cross, the floral gamma shape of enamel and the iconography are sufficient to allow this cross to be dated to the seventeenth century. According to the inscription on the reverse of the cross, repeated on a sheet of paper preserved in a leather case, it belonged to Patriarch Filaret and was given to the *boyar* A.V. Volynsky in memory of his captivity in Poland from 1610 to 1619. The high quality of craftsmanship suggests that it is most probably of Muscovite origin, and may have been produced in the patriarch's workshops or in the Royal Armoury workshops. No reliable information allows the cross to be precisely dated. It can only be suggested that it was produced following the patriarch's return from captivity, as it is highly unlikely that Filaret or anyone from his retinue could have preserved such a valuable object during his time in Poland. Most probably, the cross passed to a new owner under the terms of Filaret's last will and testament, after his death in 1633. SVT

EXHIBITION HISTORY Speyer 1994

BIBLIOGRAPHY *Russkaya enamel* 1987, pp. 16–17, fig. 18

i) Cross

Russia (Moscow), 1654

Silver, pearls, gilding, moulding, embossing, engraving;

40.5 × 26 cm

INSCRIPTIONS in lower part of cross Лета

7162 (1654) марта в 6 день при державе благочестивого царя и великого князя Алексея Михайловича Всея Руси и при благоверном царевице Алексее Алексеевиче и при священнике Никоне Патриархе строили сей Честной и Животворящий Крест Господень стрельцы Иванова приказа Нелидова церкви Живоначальной Троицы, что за Успенскими воротами (In the year 7162 (1654) on the 6th day of March, during the reign of the devout Tsar and Grand Prince of All Russia Alexei Mikhailovich and of the devout Tsarevich Alexei Alexeyevich and the priest Nikon Patriarch, this Sanctified and Miracle-Working Cross of the Lord was produced by the Ivanov Streltsy of the Nelidov section of the church of the Holy Trinity behind the Uspensky Gates)

PROVENANCE transferred from the State Precious Objects Store in 1951

State Hermitage Museum inv. no. ERO-7783

The cross contains the relics of St John the Evangelist, St Luke the Evangelist, St Basil the Great, St Gregory the Theologian, the Evangelists Matthew and Mark, St John Chrysostom, St Nicholas the Miracle-Worker, St Antypas the Martyr and St Theodore Stratilates.

Beneath the image of the crucified Christ is a scene from the Gospels of the soldiers dividing Jesus's clothes. The sharing of an executed person's clothes was legal in ancient Rome. When dividing the tunic, the soldiers threw dice, and the dice therefore became one of the instruments of Christ's Passion. According to ancient tradition, the Mother of God sewed together her Son's clothing, and Christ's tunic, which cannot now be torn, has become an image of unity in the Church. LAZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

j) Cross

Russia (Moscow), 1680s

Gold, silver, wood, velvet; embossing, engraving; cross

5.0 × 6.9 cm; box 9.1 × 6.6 × 2.4 cm

INSCRIPTIONS engraved inscription on reverse with list of relics preserved in cross РИЗА СПАСОВА, СЕРГИЯ ЧЮДОТВОРЦА, ДРЕВО ЖЕВОТВОРЯЩЕЕ, НИКОЛАЯ ЧЮДОТВОРЦА, ИОАННА МИЛОСТИВАГО, ИОАННА ЗЛАТОУСТАГО, ВАСИЛИЯ ВЕЛИКАГО, ФУЛИППА МИТРОПОЛИТА, КНЯЗЯ ВЛАДИМЕРА, ГРИГОРИЯ БОГОСЛОВА, ИОАННА ВОИСТВЕННИКА, АЛЕКСЕЯ МИТРОПОЛИТА, ЦРЕВИЧА ДИМИТРИЯ, ЕВАНГЕЛИСТА МАТФЕЯ, ЕВАНГЕЛИСТА ЛУКИ, ИОАННА ПРЕДТЕЧИ, АРХИДИАКОНА СТАФАНА, ИОАННА МИТРОПОЛИТА, ПЕТРА МИТРОПОЛИТА, АНДРЕЯ ПЕРВОЗВАННАГО, ЕВАНГЕЛИСТА МАРКА (Apparel of Christ, St Sergios the Miracle-Worker, fragment of the Life-giving



R-70j

Cross, [relics of] St Nicholas the Miracle-Worker, St John the Almsgiver, St John Chrysostom, St Basil the Great, Metropolitan St Philip, Prince St Vladimir, St Gregory the Theologian, St John the Warrior, Metropolitan St Alexei, Prince Dimitry, St Matthew the Evangelist, St Luke the Evangelist, St John the Baptist, Archbishop Stephen, Metropolitan Ioann, Metropolitan Peter, St Andrew the First-Called, St Mark)

PROVENANCE from the Ekaterinin Palace, Tsarskoye Selo

State Hermitage Museum inv. no. E-13871

The cross is preserved in a velvet-covered wooden box; its obverse shows a silver plate with an engraved inscription Сей Крестъ данъ Царицею Натальею Кириловною Боярину Князю Борису Алексеевичу Голицену во время Стрелецкаго бунта, когда Князь Голицень, бывший при воспитаніи Петра I го, повезъ в Сергіевскую Лавру Сего августейшаго младенца (This cross was given during the rebellion of the Streltsy by Tsaritsa Natalya Kirilovna to *boyar* Prince Boris Alexeyevich Golitsyn, who was responsible for the education of Peter I, and moved the most august child to the safety of the Monastery of St Sergei)

This golden pectoral cross is decorated on its upper surface with an engraved image of the crucified Christ. The traditional composition suggests that the cross, which contains relics, is the work of Moscow masters and dates from the 1680s.

The Moscow Kremlin has a golden cup (inv. no. MR-3366) 'given by the brothers Ivan and Pyotr Alexeyevich to Vasily Vasilievich Golitsyn for services'. Following the confiscation of V.A. Golytsyn's property after his fall into disgrace, the cup, together with other precious objects, was returned once again to the tsar's treasury. The story of how the Hermitage cross, which was given to Boris Alexeyevich, another representative of the Golitsyn family, came to arrive at the Ekaterinin Palace (and therefore become part of the palace's collection) is not clear.

V.A. Golitsyn (1654–1714) held a number of prominent state posts, and was a supporter of the Naryshkin party and one of the initiators of the proclamation of Tsar Peter Alexander. He spent a



great deal of time with the young tsar. After the death of Tsaritsa Natalya Kirilovna, Peter's mother, in 1694, Golitsyn accompanied the tsar on numerous military campaigns and travels abroad. He was involved in running the country when Peter was abroad, but after the Astrakhan uprising in 1705–6 he fell into disgrace. In the year before his death, in 1713, he became a monk, taking the name Bogolep, and most probably renounced all his property.

The inscription on the plate on the cross's box is borne out by historical fact; during the night of 15 May 1682 Tsarevna Sophia, with the help of Streltsy, staged a *coup d'état*. Peter, aware of the plot being hatched against him and his mother, fled the village of Preobrazhenskoye and went to the Trinity Monastery of St Sergei. Prince V.A. Golitsyn persuaded Peter to seek protection from Sophia within the monastery walls. It is known that the tsarevna attempted to persuade Peter to return, but the tsar refused and even forced her to name her accomplices in the plot, who were then either executed or exiled. From 1689 onwards, Peter I assumed autocratic power. OGG

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R71

Podea with The Mother of God of the Sign

Russia, 17th century
Silk fabric, canvas, silk and metallic threads, embroidery;
32 × 30.5 cm
PROVENANCE acquired in 1959
State Hermitage Museum inv. no. ERT-1310

The image known as the Mother of God of the Sign, a variation of Mother of God Platytera, with uplifted hands and Christ on her breast, was well known in Byzantium and widespread in medieval



R-72

Russia. There is no doubt that this piece is closely related to the cloth known as 'The Sign', of 1631, from the Chudov Monastery, although it differs in that it tends towards simplification. The image of Christ is not placed in a circle, but the entire composition is enclosed in one, and instead of a border with inscriptions in the corners there are figures of cherubim and seraphim. The shroud is sewn on crimson satin. The faces and hands are sewn in satin-stitch using flesh-coloured silk, and the shapes are emphasized with lines of brown silk. The garments, wings and nimbuses are sewn in spun gold and silver threads couched with red, brown and yellow silk threads in various stitches. The circle, and the Mother of God's sleeves, are sewn in filigree threads couched on a blue silk base with yellow silk. Part of the Mother of God's clothing is sewn in filigree threads couched with yellow silk, and the tips of the wings of the cherubim and seraphim are sewn in blue and yellow silk. The rendering of the planes of the faces sewn in silk, with a dark-brown line to emphasize the edges, is typical of seventeenth-century work. INK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R72

Podea with three Saints

Russia, 17th century
Silk fabric, canvas, metallic thread, pearl, embroidery;
65.5 × 63.5 cm
PROVENANCE acquired by the Hermitage in 1971
State Hermitage Museum inv. no. ERP-1380

The saints are depicted full-length and face frontally. St Nicholas, in the centre, is clad in consecration vestments: *podriznik*, *phelonion*, *epitrachelion* and *omophorion*; he gives a blessing with his right hand and holds a closed Gospel book in the other. St John and the Reverend Cyril of Belozersk are depicted in monastic clothing, their right hands blessing, their left hands holding scrolls. Their names are embroidered in inscriptions placed



R-74



between their heads. On the border, against a green silk background, there is the embroidered inscription ДА ИЗБАВИШИ ИНЫ ОТ ВРАГОВ НАШИХ, ВОЗВЕЛИЧИМЪ ТЯ ВСИ ПРЕНЕПОРОЧНУЮ МТРЬ БГА НШГО, ЮЖЕ ОСЪНИ ДХЪ ПРЕСВЯТЫЙ (Preserve us too from our enemies, we shall all praise you most pure Mother of Our Lord, whom the most Holy Ghost preserves).

The background to the central panel is in crimson silk satin. The saints' faces and hands are embroidered in satin-stitch, and in places are only outlined, in flesh-coloured silk with shading in brown silk; beards and hair are embroidered in a darker shade of silk. The apparel and *pozem* are sewn in spun gold and silver thread couched with silk in a variety of colours and stitches. The Gospel book cover is embellished with fine pearls and beads. INK EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY Ambarova 1999, pp. 25–29

R73

Epigonion with The Dormition

Russia (Moscow workshops?), 17th century
Velvet, silk fabric, pearl, spun metallic thread, silk thread; laid and couched embroidery in satin-stitch, blacking, braiding; 42 × 40 cm
PROVENANCE acquired by the Russian Museum in 1933 from the collection of Ivan A. Galnbek; subsequently

transferred to the State Museum of Ethnography, then to the Hermitage in 1941
State Hermitage Museum inv. no. ERT-13007

Crimson velvet is the background for a composition which is a complex variation of the Dormition with a traditional placement of figures around the bed of the Mother of God. In front of the bed an angel is cutting off the hand of Jephonias. Sewn on to each corner of the *palitsa* are images of seraphim. The border is edged with narrow bone-lace in silver and gold threads, typical of the seventeenth century. The faces are embroidered in flesh-coloured silk using satin-stitch, with wine-coloured or brown outlines. The clothing and other details are sewn in couched metallic thread and brightly coloured silk thread with a variety of patterns. The outline is executed in pearls and black silk embroidery. The central embroidered square and the cherubim were transferred on to a new piece of fabric prior to acquisition by the Museum. A number of details, such as the very complex design with many figures, the fine working of the sewn ornamentation and the bone-lace of the original embroidery, indicate that the *palitsa* is of high quality. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R74

Epigonion with The Birth of the Mother of God

Russia (Moscow workshops?), 17th century
Satin, canvas, cotton textile, metallic spun and silk thread, embroidery laid and couched and in satin-stitch; 49 × 46 cm
PROVENANCE acquired by the Russian Museum in 1933 from the collection of Ivan A. Galnbek; subsequently transferred to the State Museum of Ethnography, then to the Hermitage in 1941
INSCRIPTIONS an embroidered prayer runs along the border: ПРЕЧИСТОМУ ТВОЕМУ ОБРАЗУ ПОКЛАНЯЕМСЯ / БЛАГИИ ПРОСЯЩЕ ПРЕГРЪШЕНИИ НАШИХЪ / ХРИСТЕ БОЖЕ ВОЛЕЮ БО БЛАГОВОЛИЛЪ ЕСИ ПЛОТИЮ, ВЗЫТИ НА КРЕСТЬ ДА ИЗБАВИШИ ЯЖЕ СОЗДАЛЪ ЕСИ (We revere your most pure image / The Blessed asking [forgiveness] for our sins / O Christ Our Lord, because You freely deigned in the cross in order to save that which you created)
State Hermitage Museum inv. no. ERT-7258

A complex design embroidered on blue satin: Mary lies in bed, with Anne and Joachim standing on either side of her; above is the figure of the Lord Sabaoth, borne by angels, His hands performing a blessing; the radiance from the Lord falls in a double triangle on the figure of Mary; the bottom corner contains a half-length portrait of Alexander Nevsky.



R-76



R76

Panagia with cameo of The Crucifixion

Cameo: early 17th century; frame: 17th century;
accretions: mid-18th century

Gold, silver, tourmaline, emeralds, rubies, enamel, carving,
chasing, engraving, paint; 9.2 × 4.0 cm

PROVENANCE from the Museum of the Stieglitz School
of Art and Design, acquired from Musin-Pushkin
collection (Hermitage Archive, f. 1, op. 9, d. 95, 1921–26,
f. 4; no. 132)

State Hermitage Museum inv. no. E-11557

This octagonal gold *panagia* is attached to a pierced silver closed crown, decorated with emeralds and rubies. In the centre is a cameo carved in tourmaline depicting Christ on the cross with the Mother of God and St John. The cameo is bordered by a frame of faceted emeralds in a closed gold mount. On the reverse, decorated with blue enamel with vegetal ornamentation in a variety of colours, is a lid of glass and fabric, mounted on a hinge. The reverse of the crown is decorated with engraving and has a lug with which to hang it. The tourmaline cameo comprises several fragments and has cracks which were probably made by old fastenings. In the centre there is a large crack with loss of mineral in the centre of the composition.

It is thought that the *panagia* as a whole consists of parts executed at various times. The cameo itself appears to be the earliest, as shown by the low relief, the generalized types of faces, and the letters in the inscriptions. The figure of St John is awkward in its drawing and proportions. The cameo may have been executed in the early seventeenth century in western Russia.

The *panagia* continues the ancient tradition of using cut stones in *panagiai* in Russia. Cameos of Russian manufacture are known from the sixteenth century, but are extremely rare. Seventeenth-century Russian carved stones are not generally cameos but semi-precious stones with engraved images such as, for example, the engraved carnelian in the seventeenth-century *panagia* in the collection of the museums of the Moscow Kremlin (*Zoloto Kremlya*, 1989, no. 58). Three cameos on emeralds, which comprise a Deesis composition decorating the cover of an altar Gospel book, are a great rarity. The Gospel was decorated at the behest of the tsarevna Natalya Kirillovna Naryshkina and deposited by her in the Cathedral of the Dormition in the Moscow Kremlin (Kovarskaya, Kostina, Shakurova 1987, no. 61).

The frame can be attributed to masters in south-western Russia of the second half of the seventeenth century. This is confirmed by the technique of affixing the emeralds using deep settings and the typical enamel ornamentation distinguished by a particular richness of colour in which a bright blue background accompanies black and white ornamentation.

The design is unusual for embroidered images. The embroidery of the face is executed in flesh-coloured silk in satin-stitch with delicate shading and a brown outline. The clothes and other details are embroidered laid, with metallic thread couched, and also with coloured silk thread. The text is embroidered in silver thread, couched. The backing is linen. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

is evidence of the relics contained within the cross)

PROVENANCE acquired from the Cathedral of the Winter
Palace, St Petersburg, where it was from 1764 (RGIA
f. 469, op. 14, d. 350, 1852, l. 44, 41 ob)
State Hermitage Museum inv. no. E-9730

This heart-shaped gold *panagia* contains, on the obverse in painted enamel with vegetal ornamentation, a relic box in the form of a cross with an applied chased image of the crucified Christ. The many colours of the enamel are complemented by gold ornamental flourishes which add decorative-ness to the background. Uncut diamonds are set at the ends of the cross arms.

The edges of the *panagia* are embellished by flat faceted rubies in gold settings, and pierced ornamental patterns. The reverse, in white enamel with elegant decoration in a variety of colours, bears a stylized monogram beneath a crown, and in the centre is an opening with the monogram Maria. The upper part is in the form of a crown made of uncut diamonds, in a gold setting, the reverse of which is decorated with engraving. A detailed study of all the elements, not only of the obverse but also of the reverse, suggests that the *panagia* was connected with some significant event. As the dedicatory inscriptions imply, the cross and relics mounted in the *panagia* were in use earlier. The engraved inscription probably refers to the relics themselves or to the parts of the original cross with which Alexander Nevsky went into battle against the Swedish invaders. Afterwards, completed with decorative details, the cross was placed on a enamelled golden plaque. OGK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R75

Panagia

Russia (Moscow), late 17th century

Gold, silver, cut diamonds, rose diamonds, rubies, enamel,
copper; chasing, engraving, paint; 10.3 × 5.2 cm

INSCRIPTIONS along edge in black enamel lettering on
white background Крсть в помощь верным на враги
дадеся – Симъ князь Александр на бран исхождаше.
Сей да укрепитъ именем і сердцем. Предтечи
апо[с]то[ла] Якова ... Стевана же св ... (выбита эмаль)
... побед сим сонму притивных побежден падеся. Все
храброневский свин... побеждаше. Тя мужественна
врагом свиским немцем. Прпдбныхъ Сергия
Александра ... Имут и на сих помо... (The cross was
given to assist the faithful against their enemies. With it
Prince Alexander went out to battle. May this cross give
strength with his name and heart. The precursor of the
Apostle James... and St Stephen's [bits of enamel missing]
victories, with this he fell defeated by a host of the enemy.
All the valiant men of Nevsky defeated the swine...
Your valorous victory of the swedish German enemy.
The Reverend Sergei and Alexander... They shall also
be helped against them ...) Inscription along sides
Иаково..бтобра Сергия Радонеж первому. Стефана
Архидиакон часть Иоанна Предтечи ч[асть] кр[ес]та
г[оспод]ня Андр Перв[о]зв. (Sergei of Radonezh first.
Stephan the Archdeacon, a part of John the Baptist, a part
of the Cross of our Lord, Andrew the First Apostle, which



R-78



The most recent part, dating from the mid-eighteenth century, is the crown with the precious stones, which stands out with its Rococo structure and different method of fastening and faceting of the stones.

There are a number of instances of earlier cameos being recycled: the Kremlin museums have a *panagia* (inv. no. MR-3300) which formerly belonged to Patriarch Ioasaph. Its frame was made in the workshops of the Moscow Kremlin by Mikhail Yakovlev in 1671, and in the centre is a carved cameo of The Dormition of the Mother of God, which is thought to be a twelfth-century Byzantine work. In addition, as in the Kremlin example, the Hermitage piece has a gold fastening with a rather uneven profile which covers the marks of earlier mountings and cracks. OGK EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

R77

Embroidered icon with The Feodorovskaya Mother of God

Russia, 17th century

Silk and metallic threads, canvas, embroidery; 26 × 19 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the collection of Ivan A. Galnbek

State Hermitage Museum inv. no. ERP-922

According to legend, this icon appeared to Vasily Kostromsky, younger brother of Alexander Nevsky, in a forest on 16 August 1233. Priests removed the icon from a tree and carried it to the Cathedral of the Great and Holy Martyr Theodore Stratelates in Kostroma, after whom it was named. The miracle-

working icon was highly venerated in medieval Russia. It was before this icon that the autocrat Mikhail Fyodorovich Romanov was proclaimed tsar (hence its alternative name, 'Feodorovskaya'). In memory of this event the icon was awarded an additional feast-day, 14 March. The icon was regarded as the 'patron' of the house of the Romanovs.

The faces and hands are modelled in satin-stitch with thin twisted flesh-coloured silk, with shading in darker and in greyish-green silk. The details are emphasized with brown silk. The apparel and nimbus are sewn with spun-gold thread, couched with coloured silk using various stitches. The outlines of the drawing are emphasized with thick filigree threads with near-invisible couching. INK EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

R78

Fragment of *podea* with extended Deesis

Russia (Moscow?), mid-17th century

Satin, damask, canvas, silk and metallic spun thread, laid embroidery in satin-stitch and split-stitch, couching, braiding; 68 × 51 cm

PROVENANCE from the collection of Ivan A. Galnbek, acquired by the State Russian Museum in 1933; in the Hermitage since 1941

State Hermitage Museum inv. no. ERT-14632

The Deesis is embroidered on the central band on a background of wine-coloured satin, and comprises seven figures. The upper and lower sections are wide bands of text. It also includes the figures of St Peter, the Archangel Michael, the Virgin, Christ, St John the Baptist, the Archangel

Gabriel and St Paul. The figure of Christ faces the viewer, the others are three-quarters turned away with their hands extended towards Christ; there are inscriptions beneath and between the figures.

The faces, hands and feet are sewn in flesh-coloured silk with light shading and solid brown outlines in satin-stitch and split; non flesh-colour elements are sewn in gold and silver thread with couching in one or two rows and in a number of colours, with a silver outline stitch along the cord; the nimbus are sewn with a relief pattern in the form of trefoils, while the texts are sewn in a double thread, couched.

The edges containing the writing are embroidered in couched golden thread, the beginnings and ends of phrases have been trimmed. The upper band reads: ВОИ ИНО ЦБЛЕ О НИ ДУ И СОВСТЬ СТЫМИ В ЦРСТВІИ; the lower band reads: ЛЬЩУЮ О НАБЛГОВБРНУЮ ЦРЦУ Е ЕПЛЕН...

The large size of the lettering indicates that the text was originally used to frame a large cloth. The reverse of the cloth is lined with wine-coloured satin with a blue silk border bearing an embroidered image of Golgotha. This was sewn in the eighteenth or early nineteenth century. The combination of details in this piece and the bordering with braided lace in metallic thread are probably of the same period. EYM

EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY Moiseyenko 1978, no. 9



R79

Epigonion with Christ Enthroned and Saints

Russia (Moscow workshops?), 17th century

Satin, cotton textile, metallic spun and silk thread, embroidery, couched and laid, in satin-stitch;

42.5 × 42.5 cm

PROVENANCE acquired by State Russian Museum from the collection of Ivan A. Galnbek; subsequently in the State Museum of Ethnography; in the Hermitage from 1941

State Hermitage Museum inv. no. ERT-16597

The Christ Enthroned is embroidered in blue satin-stitch with the traditional layout of the figures, typical of the seventeenth century. Christ is seated on the throne with an open book on His lap; on each side and half-turned towards Him are the figures of St Nicholas, the Virgin, Sts Anthony and Euthymios, cherubim flying above. The figures are identified by embroidered inscriptions next to them.

On the border is the embroidered text of a hymn: ПРЕЧИСТОМУ ТИ ОБРАЗУ ПОКЛАНЯЕМ-

ся блии просяще прошения, пречещением ншим хе бже волею блго възйти на кре. стъ изволилтъ еси дня избавиши мя же созда от работы вражия, темъ баодряще вопием ти радсти вся исполнив (We revere your most pure image ... asking for forgiveness, with our communion O Lord Christ who offered to ascend the Cross, and desired ... to save me whom He made from the work of enemies, and grateful for this we shall call out replete with joy).

The embroidery is sewn in gold and silver spun thread with coloured couching. The basic colours are browns and greens. The faces are embroidered in flesh-coloured silk in satin-stitch, with the facial features outlined in brown silk; the hair is rendered in brown and beige silk. The lining is of dyed red cotton.

The complexity of the design and the finesse of the stitching indicate a long tradition of work on such pieces; however, the flatness of the sewing without emphasis on folds of clothing or facial shading suggests that this is a repetition of a well-

known design by provincial artists or by the women embroiderers themselves. EYM

EXHIBITION HISTORY Helsinki 1974, no. 106

BIBLIOGRAPHY Moiseyenko 1978, no. 8

R80

Pendant icons

a) Small icon with The Mother of God of the Sign and the Twelve Feasts

Russia, 17th century

Bone, carving, silver, engraving; 10.7 × 6.7 cm

PROVENANCE donated to the Hermitage in 1968

State Hermitage Museum inv. no. ERP-1369

The stylistic features of the relief (the fine carving, the typical small lobed arches enclosing the designs) and the iconography suggest the seventeenth century. The frame with the vegetal ornamentation of the 'convolvulus' type is contemporary with the icon. The icon probably originated in Novgorod in the second half of the seventeenth century, since by that time Novgorod had been reborn as a major crafts centre after the Oprichnina and the Time of Troubles. A remarkable similarity exists between the relief and the designs on a seventeenth-century icon in the Hermitage collection (inv. no. ERP-496). SVT

b) Triptych with the Twelve Feasts

Russia (Novgorod), 17th century

Wood, cut in sharp relief, silver, filigree; 5 × 13.6 cm

PROVENANCE acquired by the Hermitage in 1986

State Hermitage Museum inv. no. ERP-1496

The iconography of the small reliefs depicting the Twelve Feasts is traditional for such small seventeenth-century objects. The Novgorod provenance of this folding icon is established by the characteristic filigree design on the frames of the folding panels. SVT

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R81

Icon fittings

a) Crown

Russia, 17th century

Silver, copper, filigree, emerald, sapphire, pearl, material

PROVENANCE transferred in 1950 from Leningrad

Museum of Anthropology and Ethnography

State Hermitage Museum inv. no. ERP-870

The ornamentation of the filigree, and the combination of precious stones and pearl, place



R-80b



the crown and *tsata* (pendant) as a fairly typical example of the seventeenth-century Moscow jeweller's craft.

b) *Tsata* (pendant)

Silver, enamel, filigree; 12.5 × 18.4 × 1.4 cm

PROVENANCE transferred in 1950 from the Leningrad Museum of Anthropology and Ethnography
State Hermitage Museum inv. no. ERP-869

The design of the filigree with the characteristic seven-leaf rosettes and the tendrils with the stylized leaves and small flowers enables us to attribute this object to the seventeenth century and possibly to Novgorod masters. SVT

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY *Russkaya emal'* 1987, fig. 14

c) Earrings

Russia (?), 16–17th century

Silver, glass; gilding, casting; 4.3 × 3 cm

PROVENANCE transferred in 1925 from the Museum of the Stieglitz School of Art and Design; previously acquired from Ricard in Frankfurt-am-Main

State Hermitage Museum inv. no. E-12439

This shape of earring was popular in eastern Europe and in medieval Russia in the sixteenth and seventeenth centuries. Earrings were often used as adornments for revered icons. LAY

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-81



R-82a



R-82a



R-82f



R-82f

R82

Gold pieces from 1613 to 1682

a) Gold piece of Tsar Mikhail Fyodorovich Romanov, value 4 *ugrian*

Russia (Moscow), 1613–45

Gold 958°, stamped, diameter 3 cm; weight 13.72 g

PROVENANCE not established

State Hermitage Museum inv. no. Az-65

Circular inscription beginning on the face depicting the unicorn (on the shield of the two-headed eagle), and continuing on the face depicting St George on horseback with a representation of an identical shield.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Spassky 1961, p. 113, pl. II, 11

b) Gold piece of Tsar Mikhail Fyodorovich Romanov, value 0.5 *ugrians*

Russia (Moscow), 1613–45

Gold 958°, stamped, diameter 1.9–2.1 cm; weight 1.72 g

PROVENANCE not established

State Hermitage Museum inv. no. Az-70

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Spassky 1961, pl. II, 14

c) Portugal of Tsar Alexei Mikhailovich, i.e. 10 *chervontsy*

Russia (Moscow), 1645–76

Gold 958°, stamped, diameter 3.9 cm; weight 34.47 g

PROVENANCE not established

State Hermitage Museum inv. no. Az-84

Obverse: two-headed eagle; on its breast a shield depicting a unicorn.

Reverse: two-headed eagle; on its breast a shield depicting St George on horseback

EXHIBITION HISTORY Tokyo 1988, no. 264

BIBLIOGRAPHY Spassky 1961, p. 95, pl. III, 1

d) Gold piece of Tsar Alexei Mikhailovich, value 8 *chervontsy*

Russia (Moscow), 1645–72

Gold 958°, stamped, diameter 3.4 cm; weight 27.67 g

PROVENANCE transferred from the Academy of Sciences in 1927

State Hermitage Museum inv. no. Az-85

EXHIBITION HISTORY Yekaterinburg 1995, no. 444

BIBLIOGRAPHY Spassky 1961, pl. III, 2

e) Gold piece of Tsar Alexei Mikhailovich, value 2 *chervontsy*

Russia (Moscow), 1645–72

Gold 958°, stamped, diameter 3.1 cm; weight 6.95 g

PROVENANCE acquired in 1851 from the collection of Y.Y. Reikhel

State Hermitage Museum inv. no. Az-87

Obverse: the tsar, half-length, with a cross and sceptre in his hands.

Reverse: Christ, half-length; unique example.

EXHIBITION HISTORY Tokyo 1988, no. 266

BIBLIOGRAPHY Spassky 1961, p. 113, pl. III, 4; Spassky 1982, pp. 191–200

f) *Chervonets* of Tsar Alexei Mikhailovich

Russia (Moscow), 1645–72

Gold 958°, stamped, diameter 2.3 cm; weight 3.11 g

PROVENANCE transferred from the Academy of Sciences in 1927

State Hermitage Museum inv. no. Az-93

Both faces display the same two-headed eagle with three crowns on its heads. The eagle's chest has a shield depicting St George on horseback facing to the right.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

g) *Chervonets* of Tsar Fyodor Alexeyevich

Russia (Moscow), 1676–82

Gold 958°, stamped, diameter 2.5 cm; weight 3.49 g

PROVENANCE transferred from the Academy of Sciences in 1927

State Hermitage Museum inv. no. Az-136

Each face displays the same image of a two-headed eagle with St George on horseback on the shield.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-82d

The Reign of Peter the Great

R83

Gold pieces of Tsars Peter and Ivan Alexeyevich and Tsarina Sophia

After the death of Tsar Fyodor Alexeyevich, his two brothers, minors at the time, were crowned: Ivan (son of Miloslavskaya) and his stepbrother Peter (son of Naryshkina). Ivan's twenty-five-year-old elder sister Sophia became the ruler for the young tsars, adopting the title of Great Ruler. Her reign lasted for seven years and was ended by a military coup in 1689. The brothers exiled her to the Novodevichy Convent where she remained until her death in 1704.

The gold coins with the portraits of Ivan, Peter and Sophia were struck in memory of the campaigns by Sophia's favourite Prince Vasily V. Golitsyn in the Crimea in 1687 and 1689. The idea of their design (the images of Sophia with crown and sceptre, while the two brothers were only in their apparel as grand dukes) undoubtedly originated from Sophia and was subsequently held against her by the populace (Spassky 1955, p. 51, note 1). Ten years later, a special edict of 20 January 1697 forbade the very mention of the decorations for the 1687 and 1689 campaign in documents.

a) Gold piece of Tsars Peter Alexeyevich and Ivan Alexeyevich and Tsarina Sophia Alexeyevna, value 4 *chervontsy*

Russia (Moscow), 1682–84
Gold 958°, stamped, diameter 3 cm; weight 13.86 g
PROVENANCE acquired from the collection of Ivan I. Tolstoy; formerly in the collection of F.F. Shubert
State Hermitage Museum inv. no. Az–138

Obverse: two-headed eagle under three crowns, with an orb and sceptre in its claws; on its breast a shield depicting St George on horseback.
Reverse: eight-line inscription.

EXHIBITION HISTORY Tokyo 1988, no. 271
BIBLIOGRAPHY Shubert 1843, part I, pl. XIV, no. 685; Georgy Mikhailovich [1913], p. 1, no. 1, v. 1, 1; Spassky 1961, p. 127, pl. IV, 5

b) Gold piece of Tsars Peter and Ivan Alexeyevich and Tsarina Sophia, 2 *chervontsy*

Russia (Moscow), 1682–87
Gold 958°, stamped, diameter 2.2 cm; weight 7.03 g
PROVENANCE from the collection of Ivan I. Tolstoy in 1917
State Hermitage Museum inv. no. Az–148



R–83b

Obverse: the young tsars Ivan and Peter, half-length, in tsar's wreaths.
Reverse: tsarina Sophia Alexeyevna, half-length, in formal clothing, with crown and sceptre.
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Georgy Mikhailovich [1913], no. 7, pl. I, 7; Spassky 1961, p. 127

c) Gold piece of Tsars Ivan and Peter Alexeyevich, value 2.5 *chervontsy*

Russia (Moscow), 1689–96
Gold 958°, stamped; diameter 2.7 cm; weight 8.46 g
PROVENANCE from the collection of Grand Duke Georgy Mikhailovich
State Hermitage Museum inv. no. Az–1176.

Obverse and reverse identical: two-headed eagle under three crowns; on its breast a shield depicting St George on horseback. Unique. MPS
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Georgy Mikhailovich [1913], no. 19; Spassky 1961, p. 131, pl. V, 8

R84

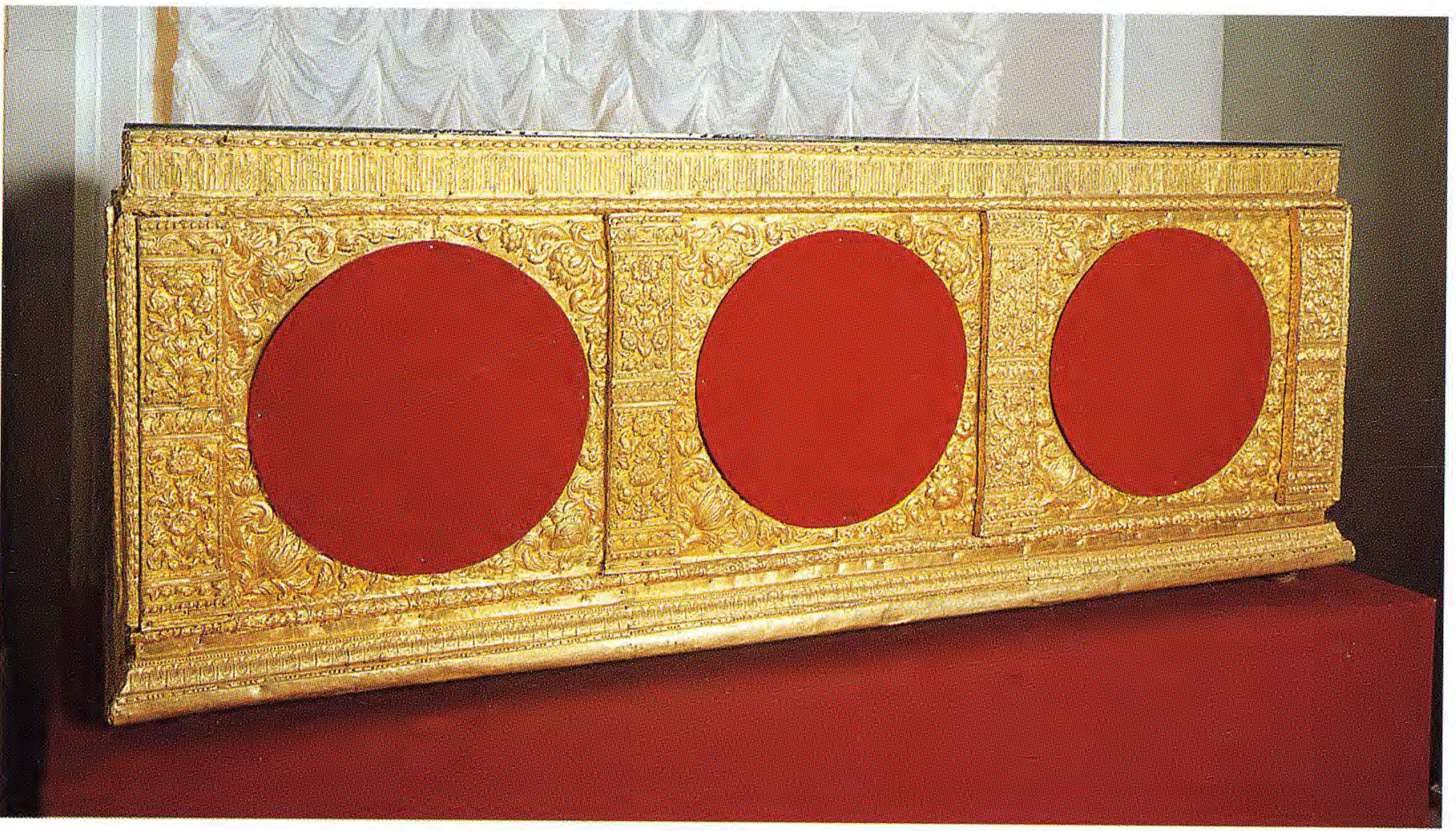
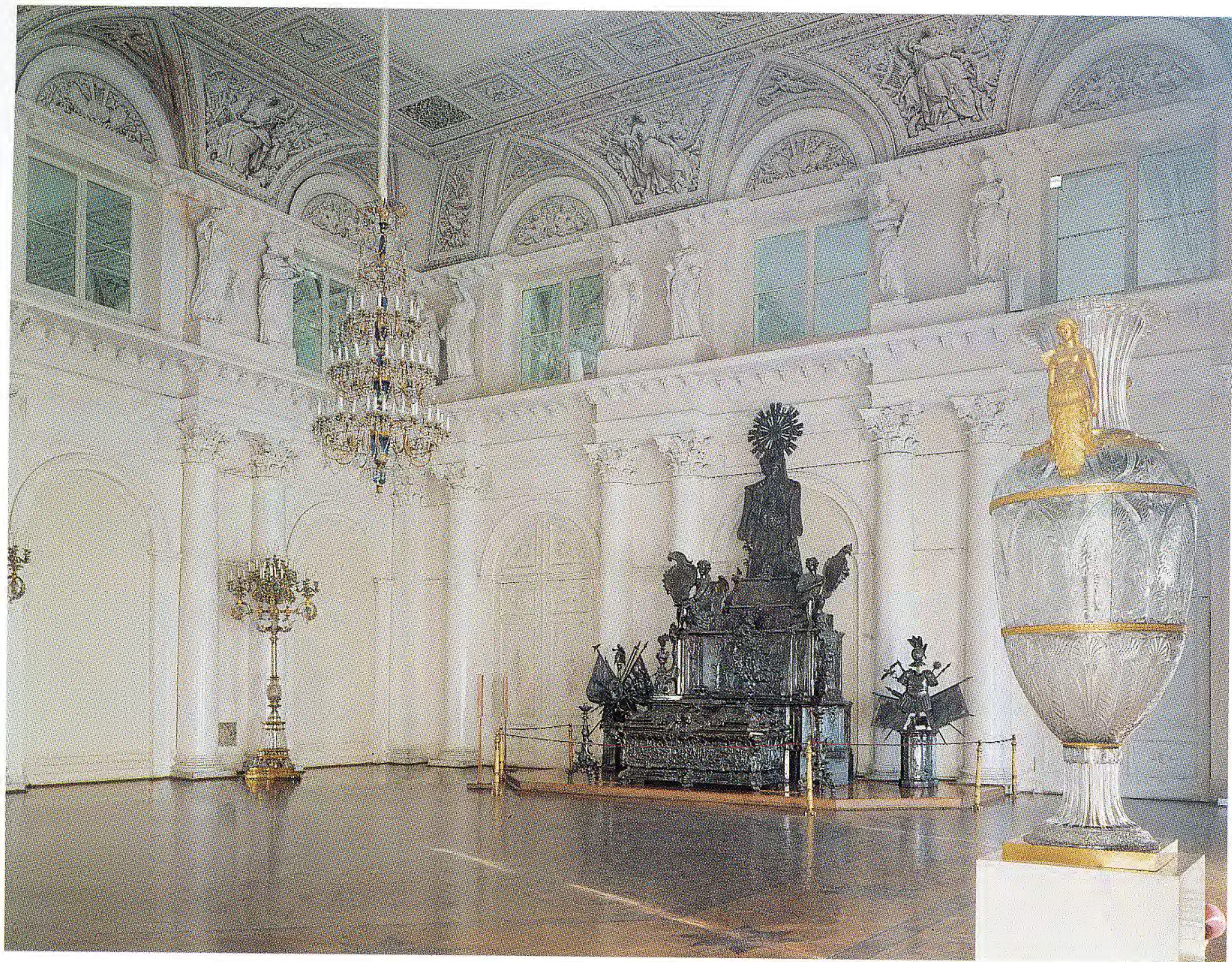
Shrine of St Alexander Nevsky

Small ark: Moscow and Vladimir, 1695
Icons serving as covers of small shrine: first cover-icon Moscow, Armoury of the Moscow Kremlin, 1695; second cover-icon, St Petersburg, mid-19th century
Wood, tempera, copper, silver, chasing, engraving
INSCRIPTIONS on ark ПРЕПОДОБНАГО АЛЕКСІЯ НЕВСКАГО И ВЛАДИМИРСКАГО И ВСЕЯ

РОССІИ ЧЮДОТВОРЦА, ВНУКА БЫВША ВСЕВОЛОДУ, ПРАВНУКА ГЕОРГІЮ ДОЛГОРУКУ, ПРАПРАВНУКА ВЛАДИМЪРУ МАНАМАХУ ИЖЕ БЫЛЪ ПРАВНУКЪ ВЕЛИКОМУ КНЯЗЮ ВЛАДИМЪРУ СВЯТОСЛАВИЧЮ ВО СВЯТОМЪ КРЕЩЕНИИ НАРЕЧЕННЫЙ ВАСИЛІЙ, ПРОСВѢТИВШЕМУ РОССІЙСКУЮ ЗЕМЛЮ СВЯТЫМ КРЕЩЕНИЕМ, ОТЪ НЕГО ЖЕ ОСЬМЫЙ СТЕПЕНЬ ВЕЛИКИХЪ КНЯЗЕЙ АЛЕКСАНДРЪ СЕЙ (Of the Reverend Alexei The Miracle-worker of the Neva and of the City of Vladimir and of All Russia, grandson of Vsevolod, great grandson Georgy Dolgoruky, great great grandson of Vladimir Monomakh who was grandson to the Grand Duke Vladimir Svyatoslavovich known by the Christian name of Vasily who enlightened the lands of Russia with the Holy Baptism, and from whom this Grand Duke Alexander Nevsky is the eighth generation); inscription on cover-icon, 1695, СТЫЙ БЛАГОВЕРНИ КНЗЪ АЛЕКСАНДРЪ ВО ИНОЦЕХЪ АЛЕКСИИ НЕВСИИ И ВЛАДИМИРИСКИИ (The holy and pious Prince Alexander Nevsky and of the city of Vladimir, whose monastic name was Alexei); inscription on cover-icon, 19th century С[вятой] БЛАГОВЕРНЫЙ КНЯЗЬ АЛЕКСАНДРЪ НЕВСКИЙ (The holy and pious Prince Alexander Nevsky)

Sarcophagus, pyramid, pedestals with trophies, decorative candlesticks: St Petersburg, Sestroretsk Armouries, 1746–53
Designer of sarcophagus: Georg Kristof Groot; bas-reliefs after drawings by Jacob Stelin; carvers: Ivan Stalmeer, Johann-Franz Dunker; sculptors: Alberto and Giambattista Gianni; master-silversmiths: Eric Apelrot, Samuel Zilgerstein, Lorenzo Zilgerstein, Georg Berg, Johann Okman, German Jann, Mark Brenner, Peter Less, Karl Dalberg, Friedrich Gemikins, Karl Friedrich Vesgren, Georg Koin, Friedrich Remers; chasers: Ivan Yevlampiev, Demid Mikhailov, Pyotr Andreyev, Gavril Plotnikov, Andrei Afanasyev, Erofei Eremeyev, Vasilii Ponomarev, Andrei Popov, Ivan Sobolev
Silver, casting, chasing, engraving, carving; 110 × 205 cm (shrine, inv. no. ERO–7325); 205 × 69 cm (cover-icon, inv. no. ERO–7319b); 170 × 62 cm (cover-icon, inv. no. ERO–7319v); height 168 cm (sarcophagus, inv. no. ERO–7319); height 500 cm (decorative pyramid, inv. no. ERO–7320); height 240 cm (pedestals with trophies, inv. nos RO–7321, 7322); height 132 cm (candlesticks, inv. nos 7323, 7324)

INSCRIPTIONS on side wall of silver sarcophagus
Святой и храбрый князь здѣсь тѣломъ почиваетъ
Но духомъ отъ небесъ на градъ сей призираетъ
И на брега, гдѣ онъ противныхъ побѣждалъ
И гдѣ невидимо Петру споспешествовалъ
Являя дочерь его усердше свое
Сему защитнику воздвигла раку в честь



Отъ перваго сребра, что нѣдро ей земное
Открыло, какъ на тронѣ благоволила състѣтъ.
Лета Господня 1750, государствования
9 августа 30 в Санктпетербурге
(Here rests the body of the Holy and Valorous Prince
His soul looks on this city from heaven
And on the banks where he vanquished the enemies
And where he, invisible to Peter, walked alongside him,
And his daughter demonstrated her own zeal
By erecting in honour of this defender this shrine

Made of the first silver which the earth yielded up to her
When she deigned to ascend the throne
In the year of Our Lord 1750 and the ninth of her reign,
on 9 August in St Petersburg)
On right-hand shield of angel: Бору всемогущему и его
Угоднику благовѣрному и великому князю
Александру Невскому Россов усердному защитнику
презрѣвшему прещеніе мучителя тварь боготворить
повелѣвшаго укротившему варварство на Востокъ
низложившему зависть на Западъ по земномъ

княженіи въ вѣчное царство переселенному в лѣто
1263 Усердіемъ Петра Великаго на мѣсте древнихъ
и новыхъ побѣдъ перенесенному 1724 года (To God
Omnipotent and his Saint the Pious Grand Duke
Alexander Nevsky the zealous defender of the Russians,
who scorned the oppression of the tormentor that ordered
the worship of the beast, who tamed the barbarism in the
East and struck down the envy of the West and after his
earthly reign transferred to the eternal kingdom in the year
1263. Through the zeal of Peter the Great transferred in

1724 to the site of the ancient and new victories)

On left-hand shield of angel: Державнѣйшая Елизавета отеческаго ко святымъ почитанія подражательница къ нему благочестіемъ усердствуя сію мужества и святости его дѣлами украшенную раку изъ первообрѣтеннаго при ея благословенной державѣ серебра соорудить благоволила въ лѣто 1750 (The most powerful Elizabeth emulating her father's respect for the saints and in the zeal of her veneration for him agreed in the year 1750 to construct this shrine made of the first silver discovered during her blessed reign, and decorated with his deeds of valour and sainthood)

PROVENANCE acquired in 1922 from the Holy Trinity Cathedral of the Alexander Nevsky Monastery in St Petersburg

State Hermitage Museum inv. no. ERO-7319-7325

Alexander Nevsky (monastic name Alexy; c. 1220–1263), was born Alexander Yaroslavich, the son of Yaroslav Vsevolodovich, Grand Duke of Kiev and Vladimir. Alexander Nevsky bore titles of Grand Duke of Vladimir and Prince of Novgorod. A famous Russian military leader and diplomat, he defeated the Swedes at the battle of the River Neva (1240), and the Germans at the 'Battle on the Ice' (1242). He travelled to the Golden Horde several times as a diplomat. He died in Gorodets and was buried in the Rozhdestvensky Monastery in the city of Vladimir.

His relics were first discovered and examined in 1381, when a local festival was instituted. In 1549 he was recognized as a saint for the whole of Russia, and the date of his death, 23 November, became his feast-day. In 1695 his relics were transferred to a new shrine commissioned by tsars Peter Alexeyevich and Ivan Alexeyevich. A wooden ark, its walls are covered with chased copper plaques with vegetal ornamentation. It was topped by a cover-icon depicting the grand duke in his monk's habit. A similar shrine, also made at the end of the seventeenth century to the order of tsars Ivan Alexeyevich and Peter Alexeyevich, for the relics of St Catherine, is in the monastery on Mount Sinai. In 1724, following an order of Peter I, Nevsky's relics were brought to the Alexander Nevsky Monastery in St Petersburg and placed in the church of St Alexander which had been specially built. In addition, his feast-day was established as 30 August, the date of the translation of his relics to St Petersburg.

In 1746, following an order of Empress Elisabeth Petrovna, work was begun on a new silver shrine. The first silver mined in the Kolyvansk mines in Siberia was given for its creation by the empress. The work was completed in 1753. This reliquary consists of a sarcophagus with cover, a large five-tiered pyramid, two pedestals with trophies and two candlesticks. The front of the sarcophagus bears three reliefs illustrating the Battle on the Ice, the Entry into Pskov and the Battle of the Neva. The side walls show the Arrival of the Tsar at the Monastery of the Mother of God after returning from the Horde, and the scene of his death. The



R-85

rear bears an epitaph. Behind the sarcophagus is a five-tiered pyramid. In the centre of the second tier is a chased image of Prince Alexander Nevsky and his spouse, the princess of Polotsk, with the Cross. On each side of the third tier are two cast figures of angels, above them a half-length image of Alexander Nevsky crowned.

From 1790 to 1922 the shrine was in the cathedral of the Holy Trinity in the Alexander Nevsky Monastery. In 1922 it was transferred to the permanent holdings in the Hermitage and included in an exhibition, *In Aid of the Hungry*. In 1941 the shrine was evacuated to Sverdlovsk. Since 1948 it has again been on display in the galleries of the Hermitage. LAZ

EXHIBITION HISTORY Leningrad 1984, nos 218–24; St Petersburg 1996, nos. 102, 107

BIBLIOGRAPHY Bogdanov 1779, p. 366; Georgi 1794, p. 129; Pekarsky 1870, vol. 1, pp. 564–65, vol. 2, pp. 460, 461, 479, 480; Pylyaev 1889, p. 49; Zhorzhel' 1913, p. 132; Runkevich 1913, pp. 768–71; Matsulevich 1923, p. 45; Sokolova 1949, pp. 504–6; Bernyakovich 1969, p. 93; Zavadskaya 1996, pp. 84–93

R85

Small ecclesiastical chandelier for seven candles

Russia, early 18th century

Bronze, casting, chasing, silvering; 79 × 53 cm

PROVENANCE acquired in 1951 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERM-1764

This chandelier has an elegance of shape and finesse of workmanship which makes it stand out among similar items of its period. IOS
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R86
Epitaphios with The Entombment of Christ

Russia, 17th-early 18th century
Satin, damask, canvas, metallic spun and silken thread; embroidery couched and laid and in satin-stitch, watercolour painting; 107 × 129 cm
PROVENANCE from the State Museum Fund, transferred in 1950 to the Hermitage Museum Department for the History of Russian Culture
State Hermitage Museum inv. no. ERT-16599

The design is a variation of the traditional one, closest to the printed portrayals on antimensions of the reign of Peter I. The central section is in wine-red satin, and the border is blue satin. The scene of the Entombment is of the Lamentation type. Christ's body is in the coffin, with His arms crossed over His chest, and beside His head are four figures bending toward Him; on the right and at His feet are male figures, including that of an angel, bending towards Him. On the lower border of the bed is a frieze with architectural motifs in the form of arches, and in front of the bed are vessels: a jug, a mug and a cup. On the border, in the corners, are the symbols of the Evangelists framed by stylized clouds: on the upper band, in the centre, the figure of God in clouds is shown in a semi-circular field, sending a ray with an image of the Holy Ghost in the form of a dove inside a circle. At the sides of the central image are the Instruments of the Passion. On the border, in convoluted condensed script decorated with vegetal motifs is the embroidered text of the hymn: ТЕБЕ СОДЕЮША... (Assisting Thee).

The embroidery is sewn in metallic thread, couched and laid, with coloured silk threads in nine shades; the faces are sewn in twisted silk, laid. EYM
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R-86



R-87

R87
Portrait of Peter I, his family, and their patron saints

Russia (St Petersburg), mid-1710s
Enamel, gold, paint, paste gems in a silver frame;
3 × 2.8 cm (central portrait); 6.5 × 6 cm (overall dimensions of the frame with the portraits)

PROVENANCE since 2nd half 18th century in the Catherine II collection in the Winter Palace; from 1824-48 in the Hermitage; from 1910-30 in Peter I Gallery of Leningrad Museum of Anthropology and Ethnography; in the State Russian Museum; from 1941 in the Hermitage
State Hermitage Museum inv. no. ERR-3803

Images: in the centre, Peter I (1672-1725); in the frame Catherine I (Catherine Alexeyevna; 1684-1727), wife of Peter I and empress of All Russia from 1725 to 1727; Christina-Sofya-Charlotta (1694-1715), duchess of Brunswick-Wolfenbüttel, wife of Tsarevich Alexei Petrovich from 1711; Anna Petrovna (1708-1728), tsarevna, eldest daughter of Peter I; Elisabeth Petrovna (1709-1761), daughter of Peter I, empress of All Russia from 1741 to 1761; Natalya Alexeyevna (1673-1716), tsarevna, sister of Peter I; Alexei Petrovich (1690-1718), eldest son of Peter I from his first marriage.

At the top is a Deesis composition in which St John the Baptist is replaced with St Catherine, considered to be the patron saint of the family of Peter I. GAP

EXHIBITION HISTORY Leningrad, Hermitage 1981, no. 27
BIBLIOGRAPHY *Pamyatniki* 1966, no. 186; Komelova and Printseva 1986, no. 122, ill. 17; *Russkaya emal'* 1994, no. 237, ill. 66

R88

Panagiai

a) in the form of a crown

Russia (St Petersburg?), 1725–27

Silver, gold, uncut diamonds, rose diamonds, enamel; chasing, paint; 3.8 × 4.6 cm

PROVENANCE transferred not later than 1789 (mentioned in the Hermitage inventory of Empress Catherine the Great); in 1859 inventory (Hermitage Archive, f. 1, op. VI, ed. khr. 3, v. III, l. 127–8)

State Hermitage Museum inv. no. E–2191

This is a silver *panagia* in the form of a closed crown, decorated on the obverse with uncut diamonds and blue enamel. Above, beneath the cross, is a circular medallion displaying an image of the Mother of God and Christ Child in painted enamel.

On the reverse is a plaque with three gold compartments to contain relics, the compartments sealed with enamel-decorated lids. The centre lid displays St Catherine, half-length, in a blue cape and pink mantle, leaning with her right hand on a wheel and holding a palm branch; in her left is a sword. Above, on the blue background, is an inscription in black: C.BE.M. EKATEPIHA (The great and holy martyr Catherine). Above the lid of the compartment is a medallion decorated with an enamel painting of the Archangel Gabriel carrying in his right hand a golden crown, and a palm branch in his left. The lids of the other two compartments are covered in white enamel, with two monograms, comprising the letters CA (SA) beneath a crown, placed on this background.

This *panagia* was originally described as Ryazan workmanship of the eighteenth century, and was formerly owned by Catherine II (Liven 1902, p. 93). Later, when entering this piece in the new inventory of the Hermitage collection of jewellery, A.E. Felkerzam suggested that the monogram was that of Tsarevna Sophia Alexeyevna (1657–1704), who was exiled to the Novodevichy Convent in 1688 and took the veil under the name of Susanna. If this hypothesis is correct, it would appear strange that this piece, which is of a highly personal nature, should include an image of a patron saint with a different name, St Catherine, and the symbols in the form of the hand with the crown. The monogram is positioned under the crown, whereas Sophia did not become tsarina, even though she was for a long time the actual ruler.

The 'CA' monogram might, however, be that of Catherine I. After 1705 Catherine had been Peter I's constant companion on his journeys and even on his military expeditions. In 1712 they married and their daughters Anna (b. 1708) and Elisabeth (b. 1709) were legitimized. Catherine's ownership of the *panagia* would agree with the image of St Catherine, the empress's patron saint, which is placed between the plaques with the monograms.

R-88a



R-88a



It is well known that on her saint's day, 23 November 1714, Catherine was awarded the emblems of the newly founded order of St Catherine 'which order has been established in memory of the presence of Her Majesty in the battles with the Turks on the Pruth ...' (Durov 1977, p. 113). The image of St Catherine as the particularly venerated patroness of Peter the Great's family replaced that of St John the Baptist in the Deesis composition in a famous portrait of Peter I with his family (Komelova and Printseva 1986, no. 122).

The first letter of the monogram, the Latin C, was often used in the insignia of the Petrine period. For example, in April 1722, on the wedding day of Peter and Catherine, a fireworks display 'consisted of a shield on which there burned the two linked letters P and C, the first in white, and the second in blue flame, with the inscription 'Long live ...' (*Dnevnik Berkhgol'tsa*, 1993, p. 201).

The Hermitage collection contains a medal (inv. no. RM–855) with a portrait of Catherine I and the inscription CATHARINA ALEXEWNA. IMP. ROSS & C (Catherine Alexeyevna the Empress of Russia, etc.) on the obverse. The reverse displays the hand of Providence holding the imperial crown. The symbols on the reverse of the medal, combined with the title on the obverse, are convincing evidence that the medal was struck during the autonomous rule of Catherine I, i.e. between 1725 and 1727, and that it was probably designed by Carl Rastrelli (Shchukina 1987, pp. 91–98).

This *panagia* is stylistically similar to pieces made in the first quarter of the eighteenth century: its artistic structure is economical, and the deep blue enamel is combined with uncut diamonds in enclosed settings.

The obverse of the piece, with the deep blue enamel of the background and uncut diamonds,

is in many ways similar to frames of medals of the period. A similar ornament is found on an enamelled portrait of Peter I, given as a reward, which is dated to the early eighteenth century (Durov 1990, p. 20). In addition, medals have been preserved that are framed in gold, enamelled and covered with precious stones. These were intended for distribution among the participants in the battle at Kalish in October 1706, and have a similar design in the upper section, with a crown of blue enamel and uncut diamonds.

Panagiai were a sign of the rank of a bishop and were worn on the breast on a metal chain or on a silken cord, or *goitan*. However, in medieval Russia *panagiai* containing relics were also adornments for tsars. Such *panagiai* are known to have been made for new-born children in the tsar's family. Examples are those of the Tsarevich Ivan, son of Ivan the Terrible (which was kept in the Patriarch's Vestry of the Moscow Kremlin until 1918), and of Tsarevna Feodosya, daughter of Irina Godunova (Hermitage). Valuable *panagiai* containing relics were often offered as gifts to the Russian tsars by the eastern patriarchs. For example, in 1586 Silvester, Patriarch of Alexandria, sent a *panagia* to Tsar Fyodor Ivanovich, accompanying the gift with the words 'and you must always have it on your person to obtain observance of your tsar's rank' (Muravyov 1858, vol. 1, p. 160). A group of valuable imperial *panagiai* was donated by the family of Tsar Boris Godunov to the Trinity Monastery of St Sergei to accompany Andrei Rublev's Trinity. On the obverse they were decorated with Byzantine cameos, while the reverse depicted, in niello, the saints whose names were the same as those of members of Boris Godunov's family (Piatnitsky 1986, p. 138). The symbols on the Hermitage *panagia*, the CA monogram beneath a crown, the images of St Catherine and the



Archangel Gabriel carrying a golden crown in his hand are, therefore, evidence that the *panagia* could have been made for Catherine I during her reign, between 1725 and 1727. O GK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Liven 1902, p. 93; Kostyuk 1999, pp. 30–33

b) St Catherine and The Mother of God of the Sign

Russia (St Petersburg?), 1st half 18th century
Gold, enamel, cut diamonds, silver, copper;

13.7 × 5.3 × 3.7 cm
PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in Jewellery Gallery of the Hermitage
State Hermitage Museum inv. no. ERO–6493

Obverse: an image of the Great and Holy Martyr Catherine with a palm branch encrusted with cut diamonds; reverse: the Mother of God of the Sign, with a wreath of cut diamonds. Baron Liven was of



R–89

the opinion that this *panagia* was the work of jewellers in Ryazan at the end of the eighteenth century. More probably, the enamel image was painted in St Petersburg in the first half of that century. LAZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Liven 1901, p. 92

R89

Purificator with Behold the Lamb of God

Russia, early 18th century
Cloth, taffeta, canvas, metallic spun thread, silk thread; embroidery couched, in satin-stitch, braiding; 52.5 × 65.5 cm
PROVENANCE from the collection of Ivan A. Galnbek; acquired by the State Russian Museum in 1933, then transferred to the State Museum of Ethnography; from 1941 in the Hermitage
State Hermitage Museum inv. no. ERT–7903

The centre panel is of pink taffeta, and the border is in blue cloth with white plant ornamentation. In the centre panel, in a frame of metallic lace, is the scene of Behold the Lamb of God in the conventional layout. The embroidery, apart from the faces, and the cup is in gold and silver thread with couching in the same colours; the facial stitching is in flesh-coloured satin-stitch, and the legs are in grey silk;

the hair and outlines of the facial features, hands, wings and legs are sewn in black silk.

The simplicity of the design, the restricted number of couching techniques, the direct superimposition of satin-stitch threads and the simplified drawing of the faces and hands of the subjects are evidence that the embroidery was done by a master-seamstress in a provincial workshop which did not have the custom of traditional gold stitching. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R90

Icon with Old Testament Trinity

Russia, 1705
Wood (pine), cloth, tempera; 70.5 × 60 × 3 cm
INSCRIPTIONS on lower margin a white pigment insertion 1705 ГОДУ МАРТА В 1 ДЕ[НЬ] ОБРАЗ ЖИВОНАЧАЛЬНЫЕ ТРОИЦЫ ПРИЛОЖИЛ В Ц[Е]РК[О]ВЬ С[В]ЯТАГО ПР[О]Р[О]КА ИЛИИ ЖИ[ТЕЛЬ ...]О УЕЗДЪ ТИМОФЕЙ ЛАРИОНОВ СЫН СИБИРЦЕВ В ПОМЯНОВЕНИЕ РОДИТЕЛЕЙ СВОИХ ПРИ СЛУЖИТЕЛЕ ... СЫНЕ СВОЕМ КОЗМЕ ТИМО[ФЕЕВЕ] (In the year 1705, on the first day of March, the image of the Life-giving Trinity was placed in the Church of the Holy Prophet Elijah by Timofei Larionov son of a Siberian family in memory of his parents in the presence of his son Kozma

ἉΓΙΟΙ ΣΙΜΩΝ ΠΕΤΡΟ



ἉΓΙΟΙ ΣΙΜΩΝ ΠΕΤΡΟ
ἉΓΙΟΙ ΣΙΜΩΝ ΠΕΤΡΟ



Timofeyevich who assisted)

PROVENANCE brought in 1966 by the Hermitage expedition from Sidorova Sloboda, Verkhovazh district, Vologda region

State Hermitage Museum inv. no. ERI-511

The design of the Old Testament Trinity (The Hospitality of Abraham) is traditional. The icon's dryish and slightly dull painting is noticeable for its particularly careful drawing of the architectural details and clothing. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1977, no. 420; Leningrad, Hermitage 1983, no. 99

BIBLIOGRAPHY Ukhanova 1968, p. 54; Leningrad, Hermitage 1977, pp. 72–73, no. 420; Kostzova 1982, pp. 102–3, no. 99

R91

Icon with The Mandylyon

Russia, late 17th – early 18th century

Wood, tempera, silver, gilding, chasing, engraving;

35.5 × 31.2 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in collection of Nikolai P. Likhachev, St Petersburg

State Hermitage Museum inv. no. ERO-7140

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R92

Icon with Blessed Zosima and Blessed Sabba

Russia (North), late 17th – early 18th century

Wood, cloth, tempera; 89 × 71 × 3.5 cm

INSCRIPTIONS above heads of holy men ПРЕПО-

ДОБНЫИ ЗОСИМА СОЛОВЕЦКИЯ ОБИТЕЛИ, ПРЕПОДОБНЫИ САВАТИЯ НАЧАЛЬНИЦЫ ЧУДОТВОРЦЫ (The reverend Zosima of the Solovki settlement, the reverend Sabba the founders and miracle-workers); on scrolls НЕ СКОРБИТЕ, БРАТИЯ МОЯ, НО ДА О СЕМ РАЗУМНО, ЧАДЕ ИОАНЕ, ПРЕБУДЕ ЗДЕ СИЮ НОЦЕ ДО ЗАУТРИЯ (Do not grieve, my brethren, but understand this), (Child Ioann remain here this night until the morrow)

PROVENANCE acquired in 1953 from the Uspensky collection

State Hermitage Museum inv. no. ERI-100

Zosima and Sabba were the founders of the fifteenth-century monastery on the Solovets Islands. They were honoured as saints locally, but in 1547, under Metropolitan Makarius, they were canonized by the Moscow synod, and their cult spread throughout the whole of Russia. The Life of Zosima and Sabba was written by the abbot Dosifey, a pupil of Zosima. In the icon they are portrayed full-length in monastic clothing, with unfurled scrolls in their hands, against the background of the Solovki Monastery. The central composition is surrounded by fourteen hagiographical scenes: 1. The conversation between Sabba and Gherman; 2. Sabba and Gherman travel to the island of Solovets; 3. Sabba and Gherman establish the monastery; 4. Angels banish the inhabitants of the island; 5. The church appears to Zosima in a vision; 6. Abbot Nathanael gives communion to Sabba; 7. Zosima and the lay people; 8. The death of Sabba; 9. Zosima builds the church; 10. Fyodor is saved from drowning; 11. Zosima banishes the demons; 12. Zosima is appointed and blessed as abbot; 13. Angels appear to Zosima; 14. The burial of Zosima. ASK

EXHIBITION HISTORY Leningrad, Hermitage 1983, no. 97; St Petersburg, Hermitage 1996, no. 68;

St Petersburg, Hermitage 1999, no. 21

BIBLIOGRAPHY Kostzova 1982, pp. 99–102, no. 97;

Kostzova and Pobedinskaya 1996, p. 68, no. 68; Kostzova 1997, pp. 322–23, fig. 3, no. 16; Kostzova and

Pobedinskaya 1999, p. 94, no. 21

R93

Embroidered icon with The Protecting Veil of the Mother of God

Russia, late 17th – early 18th century

Wood, moiré, braiding, flattened gold wire, gold thread, foil, spangles, metallic spun thread, embroidery couched, oils; 58.6 × 38.5 × 2.2 cm

PROVENANCE transferred to State Russian Museum from Leningrad Department of State Museum Fund; in State Museum of Ethnography; from 1941 in the Hermitage State Hermitage Museum inv. no. ERT-5057

The embroidered icon of the Protecting Veil of the Mother of God is affixed to a board. The design is not traditional and has asymmetrical



R-94

figures. The upper portion contains, on an added band of brocade, an inscription in ink ОБРАЗЪ ПОКРОВА ПРЕС ... ВЯТЫЯ БЦЫ (The Image of the Protecting Veil of the Most Holy Mother of God). The embroidery is in metallic thread, laid, with transverse threads and occasional couching, and with additional spangles, flattened gold wire, and gold thread. The facial areas are executed in oil on gesso and canvas in the style of a secular painting. EYM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R94

Phelonion

Russia, late 17th – early 18th century

Silk, metallic and silk thread, embroidery; length of back 145 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERT-17477

The back of the cape is fully embroidered with metallic thread, couched, depicting a two-headed eagle in the reserved areas. The embroidery's character enables the cape to be dated to the late seventeenth – early eighteenth century. INK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished





R95 Gospel book

Russia (Moscow), 1703; cover: St Petersburg, 1710s
Paper, print, silver, chasing, gilding; 41 × 28 cm
MARKS audit stamp, St Petersburg, 1st quarter
18th century
PROVENANCE transferred in 1941 from the State
Museum of Ethnography; formerly in the State Museum
Fund
State Hermitage Museum inv. no. ERO-5695

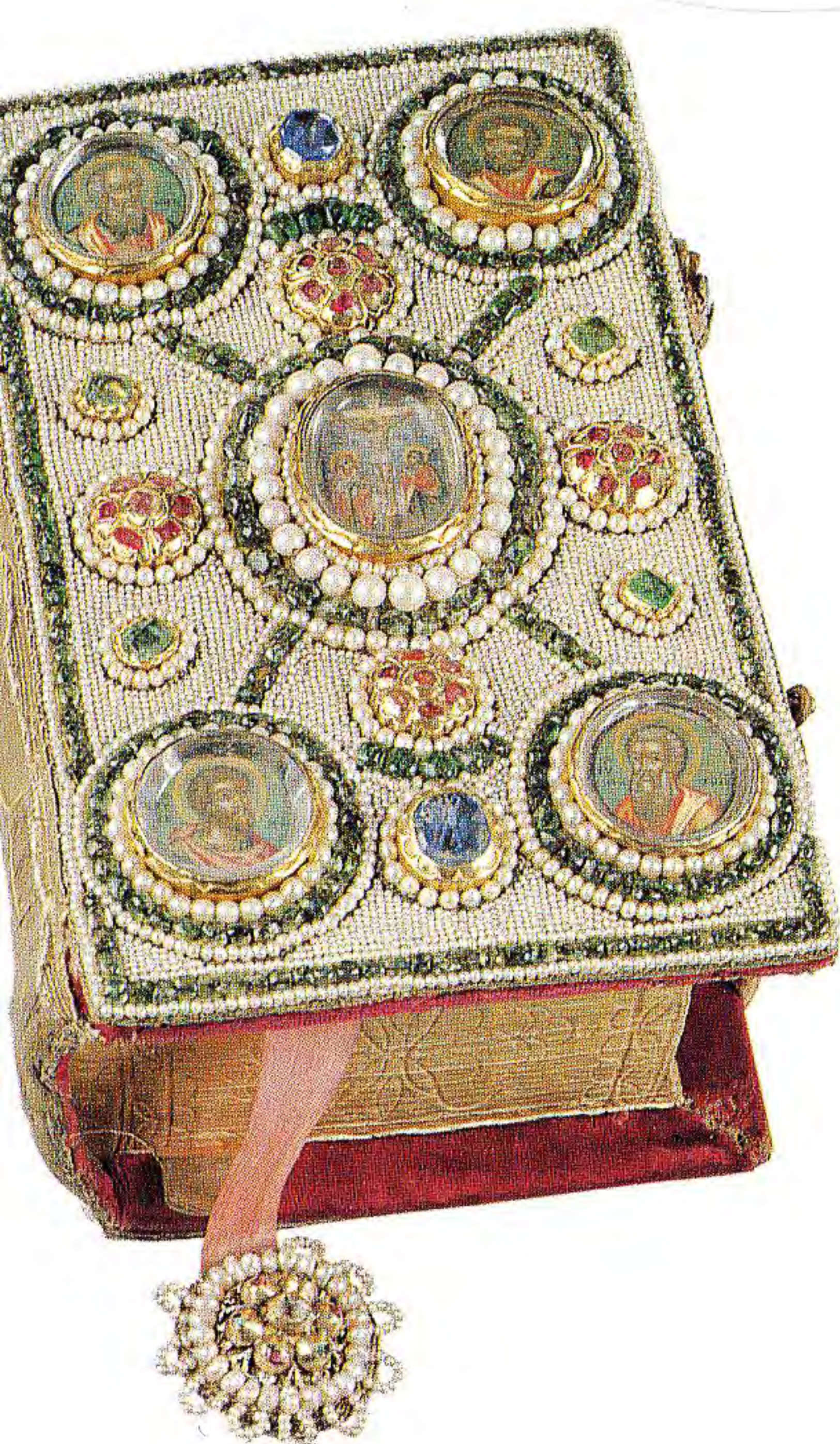
The Gospel book has a velvet cover with silver
cover pieces. The centre illustrates the Resurrection,
with the Evangelists represented in the four corners.

For a long time after the founding of the new
capital, ecclesiastical utensils and sacred vessels
continued to be brought to St Petersburg from
Moscow. They were either taken from the old
house churches, or purchased from silversmiths or
icon-painters. In the early eighteenth century only
a few silversmiths in St Petersburg were permitted
to make ecclesiastical utensils for the city. The silver
corner-pieces and the central plate of the Gospel
are probably one of the earliest examples of the
ecclesiastical commissions fulfilled by St Petersburg
silversmiths. LAZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R96 Gospel book

Russia (Moscow), 1702
Gold, silver, emeralds, sapphires, rubies, pearls, glass,
paper, textile, miniatures, gilding, chasing, engraving,
filigree, paint; 18 × 11.5 × 7.5 cm
INSCRIPTIONS НА БЛ[АГО]ВЕНІЕ И ВЪ
НАУЧЕНІЕ БЛ[А]ГОРОДНЕЙШЕМУ ГДРЮ
Н[А]ШЕМУ Ц[А]РЕВИЧУ И ВЕЛИКОМУ КН[Я]ЗЮ
ПЕТРУ ПЕТРОВИЧУ ВСЕЯ РОССІИ.
СМИРЕННЫЙ СТЕФАНЪ МИТРОПОЛИТЬ
РЯЗАНСКИЙ. 1715 НОЕВРІЯ 12; СЕЮ КНИГОЮ
БЛАГОСЛОВИЛА МЕНЯ ЕЯ ВЕЛИЧЕСТВО
ИМПЕРАТРИЦА ЕКАТЕРИНА АЛЕКСЕЕВНА,
ВСЕМИЛОСТИВЕЙШАЯ МОЯ ГДРНЯ МАТУШКА
КЪ НАСТАВЛЕНІЮ МОЕМУ И ВЪ ЗНАКЪ
МАТЕРНЯГО СВОЕГО О МНЕ БЛАГОСЛО-
ВЕНІЯ. ПАВЕЛЪ. 1766 ГОДУ. ФЕВРАЛЯ 15 ДНЯ.
ВЪ САНТЪ- ПЕТЕРБУРХГЕ; СІЮ КНИГУ Я
ПОЛУЧИЛЪ ОТЪ ЛЮБЕЗНЕЙШАГО МОЕГО
РОДИТЕЛЯ И ГОСУДАРЯ НИКОЛАЯ ПАВЛО-
ВИЧА, 17ГО АПРЕЛЯ 1827ГО ВЪ ДЕНЬ МОЕГО
РОЖДЕНІЯ, – ВЪ НАСТУПИВШІЙ ДЕСЯТЫЙ
ГОДЪ МОЕЙ ЖИЗНИ. АЛЕКСАНДРЪ (The blessing
and instruction of Peter Petrovich our most noble
Tsarevich and Grand Duke of All Russia. The humble
Stefan, Metropolitan of Ryazan. 2 November 1715.
With this book Her Highness The Empress Catherine
Alexeyevna my most gracious Lady and dear Mother
blessed me for my instruction and as a token of her
maternal blessing. Pavel. 1766. 15 February in



St Petersburg I received this book from my kindest parent and Lord Nikolai Pavlovich, 17 April 1827 on my birthday, upon the tenth year of my life. Alexander.)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9715

The Gospels were printed in Moscow with engravings and illuminated initial letters.

On the first page, before the text, is an inscription attesting that the book was printed in Moscow in 1702 on the command of Tsar Peter Alexeyevich and Tsarevich Alexei Petrovich.

The front board is decorated with dense sewn ornamentation consisting of drilled pearls and emeralds, with superimposed gold rosettes decorated with emeralds, rubies and sapphires. In the centre and on the corners are five painted medallion miniatures, under glass, in a gilded silver frame and edged with two rows of pearls and one of emeralds. The central miniature shows the Crucifixion with attendant figures, while the corner miniatures show the four Evangelists.

The back board is covered with a plaque of gilded silver superimposed with filigree ornamentation. The Gospels are closed with two velvet clasps, one decorated with almandines surrounded by fine pearls. The spine is of brocade, the edge gilded. Inside is a silk bookmark with a rosette sewn in pearl, with a gold top decorated with almandines and emeralds.

As indicated by the first dedicatory inscription, this Gospel book was given by Stefan Yavorsky to Peter Petrovich (1715–1719), Peter I's youngest son. The present was evidently motivated by the hopes placed on the new-born tsarevich. Stefan Yavorsky (1658–1722) was a prominent ecclesiastical figure of the Petrine era. In 1700, at the request of Peter I, he was appointed metropolitan of Ryazan and Murom, and then in the same year, after the death of Patriarch Adrian, he was appointed acting patriarch. After 1701 Stefan was also president of the Slavonic-Greek-Latin Academy in Moscow. After the death of Tsarevich Peter Petrovich in 1719, the Gospels remained in the imperial family and were later passed down to other members of the family. The dedications show that it belonged to Pavel Petrovich, the son of Catherine II, then to his eldest son Alexander Pavlovich, and then to Alexander Nikolayevich, the son of Nicholas I.

In 1881, after the death of Alexander II, the book was placed in the vestry of the Cathedral of the Winter Palace (Kuznetsova 1998, pp. 30–31).

The ornamentation on the cover of the Gospels is executed in the traditions of the second half of the seventeenth century with its characteristic dense pearl sewing combined with the superimposed rosette clasps in precious stones with painted miniature inserts. A mitre with similar ornamentation was placed in the Trinity Monastery of St Sergei (in 1674) by Prince I.B. Repnin (Manushina 1983, no. 72, pp. 136–37).



R-97

Pearl embroidery was one of the most widespread forms of decoration in Old Russia. Many articles made by seventeenth-century jewellers are decorated with fine or large pearls drilled and gathered on a thread. Dense pearl sewing, which usually used pearls from the northern Russian rivers, was particularly laborious. In the sixteenth and seventeenth centuries the pearls of the Varzug River enjoyed particular fame in Russia. All of these drilled pearls were acquired by the patriarch's exchequer and were used for the decoration of ecclesiastical utensils and robes. Since Stefan Yavorsky was acting patriarch, it is possible that Varzug pearls were used to decorate this Gospel book (Yakunina 1955; Donova 1962). OGC EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY Kuznetsova 1997, p. 4; Kuznetsova 1998, pp. 30–31

R97

Icon with St Nicholas

Russia (Moscow), the Armoury, icon-painter Fedot

Ukhtomsky, 1722

Wood, tempera; silver, gilding, embossing;

17 × 14.5 × 3.5 cm

INSCRIPTIONS 1722-ГО СИЙ ОБРАЗ ПИСАЛ ИЕРЕЙ ФЕОДОТ УХТОМСКИЙ (This image was painted by Priest Feodot Ukhtomsky in 1722)

PROVENANCE acquired in 1953

State Hermitage Museum inv. no. ERZh-2326

The saint's head and shoulders are shown, with a halo around the head, and crosses on his *omophorion*. The background is light orange, the fields olive-coloured.

St Nicholas (from the Greek meaning 'conqueror of the people') lived in Myra in Asia Minor, where he was elected bishop. He died in 342, and in 1087 his relics were taken to Bari in Italy. His biography was written in the tenth century by Symeon Metaphrastes. Nicholas was considered the champion of the condemned and deprived, and the saviour of those who suffered in floods. His



cult was widespread and reached Russia, where he was known as 'Nikola Ugodnik'. The most common of the many images of the saint is the bust-length representation, as here, in bishop's vestments and an *omophorion* with a shawl and a Gospel book in his hands. The beautiful silver frame suggests that the icon was made at the Armoury in Moscow in the first quarter of the eighteenth century. AGP

EXHIBITION HISTORY Leningrad 1990, no. 47
BIBLIOGRAPHY Kostzova and Pobedinskaya 1990, no. 47

R98 Icon with St Andrew the First-Called

Russia (St Petersburg), 1st quarter 18th century
Wood, tempera; metallic frame; 35 × 25 × 2.2 cm
PROVENANCE brought from the State Museum of Religion and Atheism, Leningrad, in 1956
State Hermitage Museum inv. no. ERZh-2397

St Andrew was one of the twelve Apostles. He was the first to be called into God's service by Christ. After Christ's death, he was said to have carried on his teachings in lands to the south and the east. Chronicles preserve legends that he travelled to the banks of the Black Sea and still farther to the River Dnieper, on whose steep bank he erected a cross. The city of Kiev was later founded on the site. It was here, in the year 989, that the entire population of Russia was baptized during the reign of the Kievian Prince Vladimir. According to legend, Andrew, while spreading the Gospel, also visited

the Northern Lands and even travelled to Novgorod.

The symbolism of the icon, which shows the saint with the cross several times, emphasizes his importance in Russia. AGP

EXHIBITION HISTORY Hamburg 1995; Kaliningrad 1996, no. 30

BIBLIOGRAPHY Kaliningrad 1996, no. 10

R99 Reliquary altar cross

Russia, 1704–5
Silver, pearls, gilding, embossing, engraving; 37.5 × 17.6 cm
INSCRIPTIONS КРЕСТ ГОСПОДЕНЬ НАЧАТЫЙ 704 ГОДОМ ТО НЫНЕ 705 ГОДОМ ИЗРЯДНО СОВЕРШЕНИСЯ ДЕЛОМ О ТЩАНИИ ТОЯЖ ЦЕРКВИ ИЕРЕЯ ПЕТРА ПРОКОПЬЕВА НА ЦЕРКОВНЫЕ ДЕНЬГИ (The Lord's Cross begun in 1704 and completed in 1705 through the diligent efforts of the church of Priest Peter Prokopiev using church funds)
PROVENANCE transferred in 1951 from State Precious Objects Fund
State Hermitage Museum inv. no. ERO-7783

The following relics are said to be contained in the cross: a piece of the True Cross; relics of Sts George and Panteleimon, of the Apostle Carpus, of Archdeacon Stephen, of Theodore Teron, of Salomonise, of Yakov Borovitsky and of Anthony of Rome; the *riza* of Varlamy Khutynsky, that of Bishop Areseny of Tver and that of St Demetrios of Thessaloniki.

The terminals of the cross arms show: God the Father, The Carrying of the Cross, The Deposition and The Lamentation. The use of ornamental motifs in the form of rich clusters of exotic fruit and of *rocaille* plant tendrils is indicative of a change in the Russian masters' aesthetic. LAD

EXHIBITIONS not previously exhibited
BIBLIOGRAPHY *Pamyatniki* 1966, no. 2578

R100 Reliquary cross

Russia (Moscow), last quarter 17th – early 18th century
Silver, gilding, embossing, fretwork; 21 × 15 cm
INSCRIPTIONS reverse side bears an inscription showing the origin of the relics: 'Prince Vladimir, St Varlama, St Pesh Ilya Muromets, St Titus, St Luke, St Damian, St Sophronios, St Ignatius, St Zacharias the Faster, St Theodore, Prince Ostrovsky, St Sisoos, St Sergei, St Simon, St Basil, St Fyodor the Miracle-Worker, St Paul the Hermit, St Rufus the Hermit, St Juliana Turovskaya'
PROVENANCE transferred in 1941 from the State Ethnographic Museum; formerly in State Museum Fund
State Hermitage Museum inv. no. ERO-5602



R-99



R-100

Cross with relic receptacle with movable upper part with image of the Mandylion. LAZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished







R101

Cross (Jerusalem)

Russia (St Petersburg), Andrei Nartov, 1st quarter
18th century

Bone, wood, lathe work; 100 × 100 cm; diameter
of medallions 11.5 cm

PROVENANCE transferred from the State Museum of
Ethnography in 1941; formerly in the Gallery of Peter I
of the Hermitage

State Hermitage Museum inv. no. ERK-968

In the centre of the cross is a medallion depicting
the Crucifixion, surrounded by twelve ornamented
light rays. The medallions along the vertical axis
show the Apostle Peter and St Catherine, while
those along the horizontal axis show the Apostles
Andrew and Paul. The medallion frames are of
ebony and are shaped.

This cross, which was fastened to a special shrine
in the form of a rotunda, was depicted by Andrei
Nartov in the manuscript *Theatrum Machinarum*,
or, *A clear view of the machines*, compiled in honour
of Peter I in 1755 (currently preserved in the
Russian National Library in St Petersburg). The
cross was intended as a Jerusalem – a eucharistic
vessel in the form of a round church. The proto-
types used by Nartov were the Byzantine and Rus'
silver Jerusalems of the eleventh and twelfth cen-
turies, kept in the sacristy of the Sophia Cathedral
in Novgorod (Sterligova 1996, pp. 33–38, 116–23,
no. 3). This is the only instance of such direct
copying of Byzantine and Rus' Orthodox works in
the time of Peter the Great, and allows one to view
afresh his universally acclaimed 'western' leanings.

The Jerusalem was probably intended for the
Sts Peter and Paul Cathedral of St Petersburg,
given that images of the two saints are found on
the medallions. Sts Andrew and Catherine were
considered the heavenly protectors of Peter I and
his family, and St Andrew was also the patron saint
of Andrei Nartov himself. We know of no
Jerusalems made from bone, but the sources show
a Byzantine tradition of liturgical items produced
using precious and rare materials, including ivory.

The cross by Nartov (1693–1756) is an out-
standing example of Russian culture of the first
half of the eighteenth century. A close friend of
Peter I, Nartov was in charge of the tsar's personal
turnery. According to contemporaries, all the
important state regalia were completed in the
turnery, and the tsar apparently spent his mornings
admiring this work, talking to officials while he
worked there.

Particular attention should be paid to the clarity
of line and refinement of form in the medallion
images. This cross is an outstanding example of
work from Peter's reign. VYM

EXHIBITION HISTORY Leningrad, Hermitage 1966,
no. 228; St Petersburg, Hermitage 1993, no. 88

BIBLIOGRAPHY Danilevsky 1958, p. 170, ill. 73; *Pamyat-
niki* 1966, p. 182, no. 228; Ukhanova 1993, p. 61, no. 88

R-101



R102

Icon with The Rudenskaya Mother of God

Russia (Moscow), early 18th century

Wood, oils, gold, silver, cut diamonds, embossing,
engraving, pouncing; 19.8 × 25.8 cm

INSCRIPTIONS ИСТИННОЕ ПОДОБИЕ
ЧЮДОТВОРНАГО ОБРАЗА ПРЕСВЯТОЙ БДЦЫ
ВРУДНИ И ДЕЖЕ ТВОРЯЩЕЙСЯ ЖЕЛЕЗО ОТ
ЗЛАТА ТАМО ДЕВА ВСЕЛИСЯ ДРАЖАИШАЯ
ЗЛАТА ДА ЛЮДЕМЪ ЖЕСТОКИЕ НРАВЫ
УМЯГЧАЕТЪ И ЖЕЛЕЗНЫЕ КЪ БОГУ СРДЦА
ОТВРАЩАЕТЪ (A true likeness of the miracle-working
image of the most holy Mother of God in Ruden' where
she made gold out of iron, turning to the most precious
gold the iron wills of the people and did turn their hearts
toward God)

PROVENANCE from the Cathedral of the Winter Palace,
St Petersburg

State Hermitage Museum inv. no. E-9750

The icon, in an embossed gold frame, is
decorated along the borders with stylized plant
ornamentation on a pounced background. On the
applied flat crown of the Mother of God, which is
decorated with pearls around its edges, a crown has
been embossed with cut diamonds in silver settings,
which should have surrounded a large central
stone. According to the inventory, this stone
was a large adamantine, which has been replaced
with a flat piece of agate. The archive documents
note that 'on the crown [was] a large sapphire
surrounded by cut diamonds' (RGIA, f. 469,
op. 14, d. 352, 1830, l. 62–63).

The icon first appeared in 1687 in Ruden',
in the diocese of Mogilev, and in October 1689
Vasily, the local priest, brought it to Kiev
and placed it in the church at the Pechersky
convent. When the convent was united with
the Florovsky Monastery in 1712, the icon
was taken to the latter. The feast-day dedicated
to the icon is 12 September (Snessareva 1994,
p. 343).



State Hermitage Museum inv. no. E-5103

This portrait of Peter I in armour, with white neckband and ribbon of the Order of St Andrew the First-Called, is executed in painted enamel and placed under a rock crystal plate. It is surrounded by diamonds in silver settings. Above, a coronet consisting of diamonds in silver, crowned with a cross with a large diamond at its base, is attached to a pin. Below is a bow made of rubies. On the reverse, an image of a two-headed eagle with coronets, an orb and a sceptre have been completed in black enamel on a background of gold. The eagle's chest bears a small shield with a monogram.

In the first quarter of the eighteenth century, presentation portraits were very common. Their design was generally simple, consisting of a portrait with a gift inscription around it. After military victories, many of Peter I's comrades-in-arms were rewarded with medals of varying degrees. The 'miniature portraits of Peter decorated with precious stones were also distributed' (Durov 1977, p. 109). One of the 'reward portraits' of Peter I is preserved in the Moscow History Museum collection (*Shedevry yuvelirnogo iskusstva* 1986, no. 38). The collection in the Moscow Kremlin museums contains a medal with a portrait of Peter I awarded to a Don cossack, Ataman Vasily Frolov (Nikitina 1995, pp. 5, 18). Both of these medals, like the Hermitage medal, are embellished on the reverse side with the Russian crest with its two-headed eagle.

As can be inferred from the inscription, the Hermitage portrait was presented to Symeon Grigorievich Naryshkin, a well-known statesman and a fellow soldier of the tsar himself. Naryshkin studied abroad, accompanied Peter on military campaigns and fulfilled many diplomatic tasks. In 1713 he was sent to Vienna to conclude an agreement on the union with Austria; in 1714 he visited Augustus II of Saxony, and in 1715 he was sent in the tsar's name to congratulate King George I of England on his accession to the throne. In 1718, however, he was exiled after being implicated in the trial of the heir to the Russian throne, Alexei Petrovich. He did not return to St Petersburg until 1726, after Peter's death. This portrait was probably presented to Naryshkin for services some time between 1713 and 1718. The painted enamel miniature in the centre of a design was typical of the ceremonial portraits of the tsar of this period. The original for the miniature was clearly Godfrey Kneller's oil portrait of 1697. O GK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Kondakov 1891, p. 310, no. 369

The Ruden' icon is a traditional type of Hodegetria: the Mother of God holds Christ Child on her left arm. However, both Mary and Christ wear crowns. Despite the relative lateness of the miracle – 1687 – the original Ruden' icon may relate to an earlier period. In Poland, at the cathedral in Jasien, a large local image of the Ruden' Mother of God, dating from the first half of the sixteenth century, is revered. Painted images of the Prophets and saints decorate it (Biskupski 1991, no. 31). Copies of the Ruden' icon are also known in various parts of Poland and the Ukraine.

This icon was taken to the Cathedral in the Winter Palace, from the rooms of Peter I, in 1825 (RGIA, f. 469, op. 14, d. 350, 1852, l. 58). O GK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R103

Presentation portrait of Peter I

Russia (St Petersburg), early 18th century
Gold, silver, diamonds, glass, enamel, paint; 10.5 × 5.9 cm
INSCRIPTIONS ПОЖАЛОВАНЪ ГОСУДАРЕМЪ
ПЕТРОМЪ I СЕМЕОНУ ГРИГОРЬЕВИЧУ
НАРЫШКИНУ (Granted by Statesman Peter I to
Symeon Grigorievich Naryshkin)
PROVENANCE from the collection of Alexei
A. Lobanov-Rostovsky, St Petersburg



R104

Medal presented for bravery at the battle of Kalish in 1706

Russia (Moscow), Gottfried Haupt, before 1711

Gold, diamonds, enamel, embossing, faceted and mounted stones, enamel-work, paintwork on enamel; 5.5 × 9.5 cm

INSCRIPTIONS on upper surface ЦРЬ ПЕТРЪ

АЛЕКСІЕВИЧЪ ВСЕЯ РОСІИ ПОВЕЛІТЕЛЬ

(Peter Alexeyevich, Tsar of All Russia, Great Ruler); on reverse ЗА ВЪРНОСТЬ – И МУЖЕСТВО (For loyalty and bravery)

PROVENANCE purchased in Germany in 1871 from Leventein's jewellery workshop, Frankfurt-am-Main State Hermitage Museum inv. no. Bz-332

This decoration was awarded to colonels following the Battle of Kalish in 1706. On 18 October, Russian forces under the leadership of Alexander D. Menshikov routed the Swedes, whose losses were 5,000 dead and as many wounded after a three-hour battle. Russian losses were minimal and significant spoils were taken. The battle was a major achievement for Russian military skills during the Great Northern War.

In accordance with an old Russian tradition, dating from the Byzantine period, all those who took part in the battle were decorated according to their rank. Soldiers were given silver *altyns* (3-kopeck pieces), while officers received gold medals the size and weight of which were determined by rank. There were eight different kinds of officers' medal awarded after Kalish. Colonels' medals differed from other medals of the time in their oval shape: the medal shown here, enclosed in a frame embellished with twenty-six diamonds and enamel, resembles the special reward miniature portraits of the tsar that were similarly framed. The Hermitage has one other such medal in a frame with precious stones. The presence of



the ornate frame makes these pieces unique.

The medal was produced by the Saxony medallist Gottfried Haupt, who worked at the Admiralty Mint in Moscow from 1704 to 1711. The painting on the frame was probably by G.C. Muikiisky, a well-known miniature painter of the period. MAD EXHIBITION HISTORY Leningrad, Hermitage 1956; St Petersburg, Hermitage 1996

BIBLIOGRAPHY *The State Hermitage* 1994, vol. I, p. 617, no. 608 a, b

R105

Easter egg

Russia (Yamburg glass factory), late 1710s–1725

Colourless glass, silverwork, engraving, paint; 12.5 × 9.5 cm

PROVENANCE in Gallery of Peter I at the Academy of Sciences from 1792; in the Oranienbaum Museum and State Museum of Ethnography; in Hermitage from 1941 State Hermitage Museum inv. no. ESR-289



Egg pendant with images of the Azovskaya Mother of God, on a background with two-headed eagle and budding Aaron's staff (Book of Numbers 4: 17:1–10). To the left is St George the Victorious to the right Princes Boris and Gleb and the two-headed eagle, which strikes a lion with a lightning bolt. The inscriptions on the wings of the eagle read: ВЕРА, НАДЕЖДА, МУДРОСТЬ, ПРАВДА, БОДРОСТЬ, МУЖЕСТВО, ЛЮБОВЬ, МОЛИТВА (Victory, Glory, Strength, Honour, Wealth, Happiness, Peace, Praise, Grandeur).

The scene is taken from an engraving by L. Tarasevich, copied by D. I. and Y.I. Perekrestov. The engraving is well known as the frontispiece to the *Lives of the Pechersky Fathers* (1702). In the original image, Tsar Peter I and his brother Ioann are shown instead of the Princes Boris and Gleb.

The Yamburg factory (fl. c.1710–35) is the oldest glass factory in the St Petersburg area. This Easter egg is a unique example of Russian artistic glasswork, and is also the earliest one known made in glass. Unfortunately, it is impossible to attribute the work to any particular master – it could be Johann Mennart or his pupils Vasily Pivovarov or Dementy Voikov. Stylistically, the engraving can be connected with another rarity from the time of Peter the Great – the glass bell made for the Peterhof fountain (Russian Museum St Petersburg). Made on 1 May 1723, the bell was engraved by the German Wilhelm Weils. The inscriptions on the bell are in German, while those on the Easter egg are in Russian, probably indicating that the engraver was a Russian who had mastered the fine art of his foreign counterparts. TAM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Liven 1901, p. 16; Zharkova 1991

The Rule of the Empresses in the 18th Century

R106

Triptych with The Tikhvin Mother of God and Feast Scenes in silver frame

Russia (Moscow school), 2nd half to end 16th century
Wood (alder?); *pavoloka*, tempera, silver, *basma*;
30.5 × 24 × 4.8 cm (when folded)

INSCRIPTIONS explanatory inscriptions above scenes and saints

PROVENANCE acquired in 1959 from N.K. Gorbunova, Moscow

State Hermitage Museum inv. no. ERI-253

The central panel shows the Tikhvin Mother of God, while the left side panel shows the scenes of her Nativity and Dormition, and the right panel the Annunciation and the Protective Veil. The

background, fields and crowns are of silver and *basma*, and the side panels are partly of copper, while the mount is of copper. The portrayal of the Feasts as a sequence of events is horizontal, from one panel to the other, beginning with The Nativity and passing through The Annunciation, Dormition and the Protective Veil.

This iconographic type of the Mother of God, shown in the centre panel, is connected to the legend of the icon's appearance during the fifteenth century in the town of Tikhvin. From the sixteenth century onwards the Tikhvin Mother of God was one of the most common forms of Marian iconography. Each festival composition uses one of the many versions of each subject: the Nativity of the Mother of God shows the 'caressing of the Child' typical of the sixteenth century. The

Annunciation theme, showing Mary seated, is usual for fifteenth- and sixteenth-century icons and sanctuary doors. The Dormition is closest to icons of the last quarter of the sixteenth century in the Moscow History Museum. The Protective Veil scene shows an entirely Russian treatment of the subject with a mixture of local sources characteristic of the sixteenth century. The basis for dating is the iconographic and stylistic similarity with icons and *basma* accessories of the late sixteenth century. The question of to whom the icon may be attributed, however, is difficult: the carefully drawn Feasts, the many colours with sharp contrasts between very dark and light shades, and the typically sixteenth-century ornamentation are not clearly indicative of any local school. The soft features of the faces of the Mother of God and





Christ Child suggest the artistic influence of Moscow. ASK
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Kostzova 1992, pp. 353–54, no. 41

R107
Irodion Sergiev, *Сказание о чудотворной иконе Тихвинской Богоматери* (The Story of the Miracle-Working Icon of the Tikhvin Mother of God)

Russia, 1761–62
Paper, 249 sheets; binding: brown leather with gold printing on covers; edging: gold; 43 × 28 × 7 cm
INSCRIPTIONS stamp from late 19th or early 20th century НИКОЛАЙ ДМИТРИЕВИЧЪ ДУРДИНЪ № (Nikolai Dimitrievich Durdin, No.); СЕИЯ КНИГА АЛЕКСАНДРЫ ЕВЛАМПИЕВНЫ; СΙΑ БОГОДУХНОВЕННАЯ КНИГА ПОДАРЕНА ВНУКУ И КРЕСНИКУ МОЕМУ НИКОЛАЮ ДИМИТРИЕВИЧУ ДУРДИНУ КРЕСНЫМЪ АЛЕКСАНДРЪ АЛЕКСЕЕВИЧЕМЪ ДУРДИНЫМЪ ФЕВРАЛЯ 13 ДНЯ 1891 ГОДА (This book belongs to Alexandra Evlampievna; This God-inspired book was given to my grandson and godson Nikolai Dimitrievich Durdin by his godfather Alexander Alexandrovich Durdin on 13 February 1891)
PROVENANCE transferred from the State Museum Fund in 1923
State Hermitage Museum inv. no. 246400



R-108

On the title page: ‘The wonderful and very instructive tale, drawn from the ancient writings of when and how the iconic depictions were made. The tale of the icon of the Mother of God Hodegetria, and about her miracles in the reigning city of Constantinople. The story of how the Hodegetria came to institute her honourable festival.’

The Story of the Miracle-Working Icon of the Tikhvin Mother of God is a legend of the late fifteenth and sixteenth centuries that relates the miraculous circumstances of the icon’s appearance over the river at the town of Tikhvin, the development of the icon’s cult and the founding of the church of the Dormition of the Mother of God in Tikhvin. In the second half of the eighteenth century Irodion Sergiev, a monk and icon-painter at the Tikhvin Monastery, painted an icon of the Tikhvin Mother of God and, using earlier texts of the legend surrounding this icon, produced his own version of the story.

The text of the manuscript has been written in half uncial script by hand on paper with the watermark ‘Lily of Strasbourg’, and is richly illustrated; its pages contain 144 watercolour illustrations and 3 ornamental frames. The owners were Alexander Alexeyevich Durdin, retail merchant and the owner of a silverware shop, and his grandson Nikolai Dimitrievich Durdin, a technical engineer. It has been established that the manuscript dates from the reign of Emperor Peter III. KVO
EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 5
BIBLIOGRAPHY Biblioteka Ermitazha 1994, pp. 20–21; Dmitrieva 1989, pp. 365–67

R108
Gospel book

Russia (Moscow), 1745; mount, Moscow, 1746
Printed paper; velvet, silver, stamping; 46.2 × 31 cm
MARKS ЭИ (EI), indicating an unknown master; AS, an assay master; a Moscow city stamp with the date 1746
PROVENANCE brought from the Central Museums Fund for Imperial Palaces, Leningrad, in 1956; formerly in Strelnya Palace; until the 1920s in the church of the Transfiguration, Strelnya
State Hermitage Museum inv. no. ERO-8822

A Gospel book in a binding of violet-coloured velvet, with five appliquéd pieces on the front cover showing the Resurrection of Christ and the Four Evangelists. In Strelnya, not far from the Putevoy Palace, a church was dedicated to the Transfiguration in 1708. According to tradition, Tsar Peter the Great himself was involved in its construction. Following the closure of the palace church, all the furnishings were taken to the church of the Transfiguration. As a memorial to Grand

Princess Elena Pavlovna, a side-chapel was built in the church, dedicated to Sts Helena and Constantine. Grand Princess Alexandra Iosifovna was a frequent visitor to the church and made several significant contributions to it. It was closed in the 1920s. LAZ

EXHIBITION HISTORY Kotka 1990, no. 305

BIBLIOGRAPHY Kotka 1990, no. 305

R109

Tabernacle

Russia (St Petersburg), Karl Bekker, 1780s

Silver, casting, gilding, stamping, engraving, carving;

87 × 47.7 × 37.7 cm

MARKS KB indicates master Karl Bekker; EB indicates assay master E. Borovschikov, St Petersburg, 178[?]

INSCRIPTIONS СТЫЙ СИОНЪ ВЪ ЦЕРКОВЬ ЖИВОНАЧАЛНЫ ТРОИЦЫ ЧТО ВЪ СЕЛЬ [...] ВЕСУ В НЕМЪ 37 ФУНТОВЪ 26 ЗОЛОТНИКОВЪ (St Simon in the Church of the Life-giving Holy Trinity in the Village of [...] Weight 37 Pounds and 26 *zlotniks*)

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the State Museum Fund

State Hermitage Museum inv. no. ERO-5712.

The tabernacle was one of the holiest vessels, which was always preserved on the altar in Orthodox churches. In it were kept the holy gifts – communion bread and communion wine. This brightly coloured and elegant tabernacle, in the form of a canopy, is reminiscent of the canopy over the tsar’s seat in the Sts Peter and Paul Cathedral in St Petersburg. LAZ

EXHIBITION HISTORY Memphis–Los Angeles–Dallas 1991–92; St Petersburg 1993, no. 158; Nagaoka–Osaka 1996, no. IV–16

BIBLIOGRAPHY St Petersburg 1993, no. 158

R110

Golgotha tabernacle

Russia (St Petersburg), Master I.N. Lund, following a drawing by Antropov (?), 1787

Silver, gilding, casting, stamping, carving, engraving;

42 × 40 × 28 cm

MARKS INL indicates master I.N. Lund; АЯ (AY) indicates master A. Yashinova, St Petersburg from 1787, silver content 76 *zlotniks*

PROVENANCE transferred from the State Museum of Ethnography in 1941

State Hermitage Museum inv. no. ERO–5714

A more traditional form of tabernacle in the Orthodox Church is the cathedral or canopy. This example is in Golgotha form, commemorating the hill on which Christ was crucified. In the lower part



R-109



of the tabernacle, two Gospel scenes have been combined – the Entombment and Lamentation. The tabernacle is crowned by a figure of God the Father holding an orb. LAZ

EXHIBITION HISTORY Leningrad 1981, no. 453; Moscow 1988, no. 338; Essen 1990, no. 269; Florence 1998, no. 66

BIBLIOGRAPHY Moscow 1988, no. 338

R111

Gospel book

Russia (Moscow), 1787; mount, Moscow, 1789

Paper, print, silver, gilding, glass, stamping, engraving, carving, enamel, niello; 48.5 × 33.5 cm

MARKS АПО (APO) denotes unknown alderman; AB/1789 (AV/1789) a test master, A. Vikhlyaev; from Moscow

PROVENANCE transferred from the State Museum of Ethnography in 1941; formerly in the State Museum Fund State Hermitage Museum inv. no. ERO-5706

The front cover of the book is embellished with five enamel medallions depicting the Resurrection and the Four Evangelists. On either side of the central medallion is a niello medallion depicting an archangel. LAZ

EXHIBITION HISTORY Limoges 1988, no. 23; Leningrad 1989, no. 481; Memphis–Los Angeles–Dallas 1991–92; St Petersburg 1993, no. 154; Florence 1998, no. 67

BIBLIOGRAPHY *Russkaya enamel'* 1987, no. 101; St Petersburg 1991, no. 154

R112

Plaque reproducing an engraving of The Theological Thesis of Sylvester Kulebyaka

Russia, 2nd half 18th century

Bone, relief carving, engraving; 17.5 × 14.5 cm

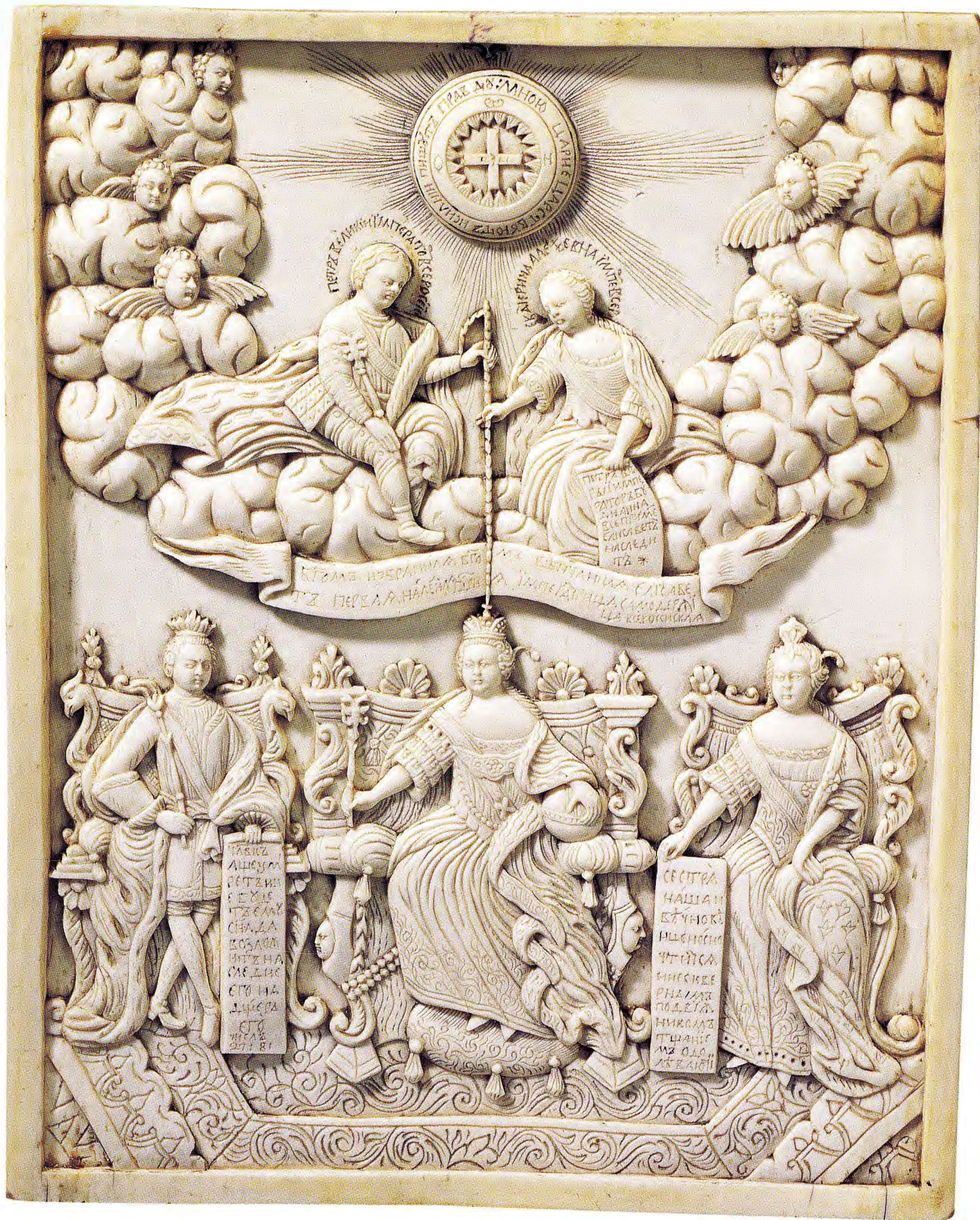
PROVENANCE transferred from the Applied Arts Department of the Hermitage

State Hermitage Museum inv. no. ERK-775

Rectangular bone plaque with many-figured relief showing *The Theological Thesis of Sylvester Kulebyaka*, dated 1774, which was dedicated to Elizabeth Petrovna on her accession to the throne. The empress is shown in the centre, seated on the throne, with Peter II and Anna Petrovna, Duchess Golstinskaya, beside her. They hold scrolls with the inscriptions Ч[Е]Л[О]В[Е]КЪ АЩЕ УМРЕТЬ И НЕ БУДЕТЬ ЕМУ СНА ДА ВОЗЛОЖИТЬ НАСЛЕДИЕ ЕГО НА ДЩЕРЬ ЕГО ЧИСЛЬ 27:81; СЕСТРА НАША И ВЕЧНОВЕНЦЕ-НОСНО ЧТИТСЯ И НЕСКВЕРНЫМЪ ПОДВИЖНИКОМЪ ТЩАНИЕМЪ

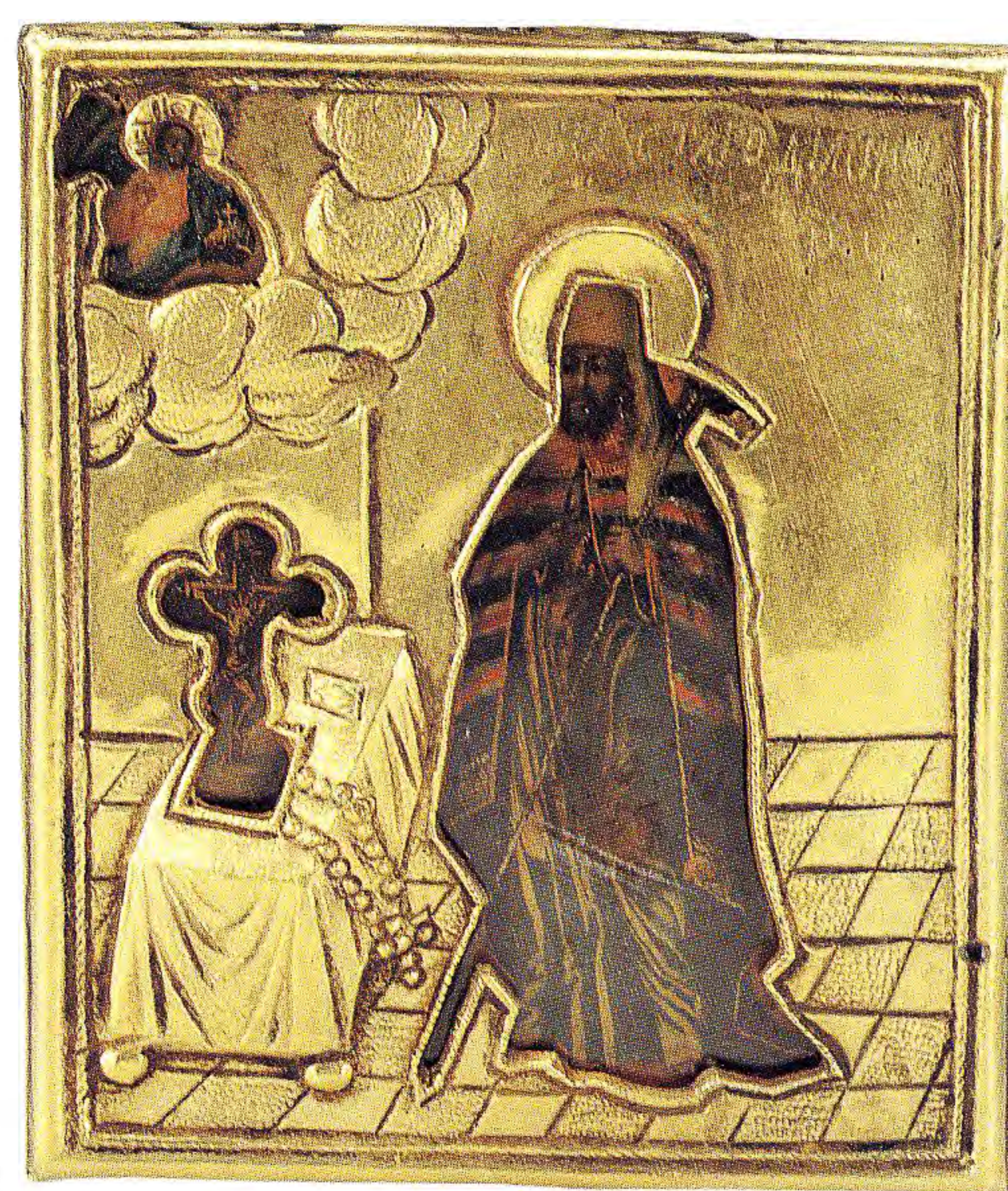
R-111





ОДОЛЕВАЮТИ (If a man die and have no son, then ye shall cause his inheritance to pass unto his daughter) (Numbers 27:81); (Our sister shall eternally wear the crown and shall overcome with pure zeal). In the upper part of the plaque, amongst the clouds with the cherubim and under a radiant oval with the inscription ЦАРИ Е ЦАРСТВУЮТЪ И СИЛНІИ ПИШУТЪ ПРАВДУ МНОЮ (The Tsar shall reign and write my truth with strength), two figures sit with the words ПЕТРЪ ВЕЛИКІИ ІМПЕРАТОРЪ ВСЕРОССИС[КІИ] (Peter the Great, Emperor of All Russia); ЕКАТЕРНА АЛЕКСЕЕВНА ІМПЕР[АТРИЦА] ВСЕРОС[СІЙСКАЯ] (Catherine Alexeyevna, Empress of All Russia)

inscribed on their haloes. Catherine I holds an open scroll, with the words ПЕТРЪ ВТОРОІ ІМПЕРАТОРЪ БУДИ АННА ВСЕПРИМЕ ЕЛИЗАВЕТЪ НАСЛЕДИТЬ (Peter the Second Emperor shall be, Anna shall inherit all from Elizabeth). On the ribbon just below is another inscription Б[О]ГОМ ИЗБРАННАЯ Б[О]ГОМЪ ВЕНЧАННАЯ ЕЛИЗАВЕТЪ ПЕРВАЯ НАСЛЕДНАЯ Г[ОСУД]А[Р]НЯ ІМПЕРАТРИЦА САМОДЕРЖИЦА ВСЕРОССИСКАЯ (Elizabeth the First, Heir to Empress of All Russia and Holder of All Power, Chosen by God and Crowned by God). Peter the Great, together with Catherine I, leaves a chain on Elizabeth's crown, a symbol of the transfer of



R-113

imperial power. The tsar holds a rod in his right hand, while his daughter Elizabeth holds a rod in one hand and an orb in the other.

This type of plaque could be either used as an individual work or mounted together with other depictions in monuments dedicated to Russian emperors. INU

EXHIBITION HISTORY Leningrad, Hermitage 1984, no. 185

BIBLIOGRAPHY Kube 1925, p. 54; Ukhanova 1969, pp. 35-37; Vasilenko 1974, p. 191; Ukhanova 1981, p. 56

R113 Icon with St Dmitry of Rostov

Russia (St Petersburg), mount: Martin Charles Dubulon, mid-18th century

Wood, oils, silver, mica, gilding, stamping, engraving; 7.2 x 6.2 cm

MARKS frame bears beaten mark MD

INSCRIPTIONS БРА С. ТАГО ДИМИТРИЯ Р.Ч.

(Image of St Dmitry the Miracle-Worker)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg; described in the 1830 inventory as 'image on cypress board' (RGIA, f. 14 1830, d. 352, l. 20)

State Hermitage Museum inv. no. E-9708

Above the saint standing before the crucifix is the figure of Christ, blessing. The icon is covered by mica plate and has been finished in silver-gilt with engraving. The clouds, haloes, throne, crucifix and garments, as well as the details of the interior, are decorated by embossing and engraving. Judging from the mark, the setting was made by Martin Charles Dubulon, who was born in Frankfurt-am-Main on 19 May 1741 and was appointed master of silverwork in the foreign workshop of the St Petersburg jewellers, where he remained until

1765. He worked as the court master between 1763 and 1765, and church vessels produced by him are preserved in the Moscow History Museum and in the town of Aluksna. This icon's setting is the only item of the master's work to be preserved in the Hermitage.

The icon shows Dmitry of Rostov (1651–1709), a writer and an outstanding figure in the Orthodox Church, and from 1702 onwards the metropolitan of Rostov and Yaroslavl'. Known for the compilation and publication of his *Lives of the Saints*, his relics were discovered in April 1752 during repair works at the Spassky Yakovlev Monastery in Rostov. In 1757 he was canonized by the Russian Orthodox Church, which named 21 May as a feast-day in his honour. The production of this icon, in its frame made by M.C. Dubulon, was evidently connected with the translation of the saint's relics and his canonization. OGG

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R114

Icon with The Ascension

Russia, mid-18th century

Wood, tempera; 40 × 35 × 2 cm

PROVENANCE transferred from the Museum of History of Religion and Atheism in 1956

State Hermitage Museum inv. no. ERZh-2407

Forty days after His Resurrection Christ appeared to the Apostles on the Mount of Olives and was taken up to Heaven in glory in their presence. At that moment two angels in white raiment told those assembled that the Lord would come a second time. This Hermitage icon shows the dark Mount of Olives with two footprints left by Christ, who ascends into heaven. Eleven Apostles stand around the mount – on the left, Judas, Thomas, James, Bartholomew, Matthew and John, on the right, James (the Younger), Simon, Philip, Andrew and Peter. Icons of this type often show the Mother of God, as the embodiment of Christ's Church. The natural grouping of the figures and their stances, together with their varied gestures and degrees of foreshortening, the original colour combinations, and the ingenious rendering of the garment folds, using gold highlighting, all testify to the work of a highly professional artist from a good icon-painting school of the time. AGP

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R-114





R115

Icon with The Dormition of the Mother of God

Russia, mid-18th century

Wood, oils, 33.5 × 35 × 2.2 cm

PROVENANCE transferred from the Museum of the History of Religion and Atheism in 1956

State Hermitage Museum inv. no. ERZh-2396

This icon, painted by an unknown eighteenth-century artist, is an impressive composition, the centrepiece of which is the Mother of God reclining on a bier, covered by expensive brocade. A burned-out candle stands before the bier. The movement and foreshortening of the Apostles, the vivid colours of their garments, the pictorial frame that surrounds the scene, and the curved line of the podium all bear witness to the Mannerist character of the work, which is executed in the style of western European images. On either side of the central scene there are medallions bearing the figures of Sts Chrysanthos and Darya, the name-saints of those who commissioned the icon. AGP
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R116

Icon with the Feodorovskaya Mother of God, in a silver frame

Russia (Yaroslavl'), 1st half 18th century; silver frame: Yaroslavl', 1751

Wood, tempera, silver, gold, stamping, engraving; 69 × 50 cm

MARKS MC/1751 (MS/1751), mark of Yaroslavl' assay master Mikhail Serebryanikov

PROVENANCE transferred from the State Museum of Ethnography in 1941; formerly in State Museum Fund
State Hermitage Museum inv. no. ERO-7139

This icon is a classic example of the Yaroslavl' school of painting, with its distinctive 'encaustic' manner. The stamped silver frame is magnificent, with the sumptuous floral bouquets typical of Yaroslavl' and the entire Volga area. Also typical is the pierced filigree halo, with figures of cherubim. The Feodorovskaya icon was regarded as the special protector of the Romanov dynasty. LAZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R117

Icon with The Nativity of the Mother of God

Russia (St Petersburg), frame: Johann Friedrich Köpping, mid-18th century

Wood, fabric, gold, silver, cut diamonds; oils, stamping, engraving, punching; 15.5 × 13.3 × 1.9 cm

INSCRIPTIONS ОБРАЗ РЖТВА ПРСТЫЯ БЦЫ

(Image of the Birth of the Most Holy Mother of God)

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9705

The icon is in a stamped gold frame. The curtains and parts of the drapery are decorated with *rocaille* engraving; the architectural details are executed using stamping, polish and punching. The frame is edged with stamped gold in *rocaille* form, with

flowers and leaves on a punched background.

The haloes are decorated with diamonds mounted in silver. The reverse is covered with fabric.

The frame was made by Johann Friedrich Köpping (son of the jeweller Klaus Jakob Köpping), who moved with his father to St Petersburg from Sweden and learnt his father's trade of jeweller between 1734 and 1740. In 1748 he became a member of the foreign jewellers' workshop in St Petersburg; he worked as a freelance craftsman until 1763, and in 1764 was appointed court silversmith and master of silverwork. He was one of the finest St Petersburg craftsmen, carrying out a great many commissions for the court before his death in 1783. He had many pupils, including the famous K.F. Bjorkman and P. Tenner, who completed commissions in Köpping's name after his death. He used the mark JFK.

Despite Köpping's many commissions, signed works are rare; this gold frame does, however, bear his mark. The extensive, prominent stamping of the surface, with the inclusion of architectural details such as columns, curtains and floor and canopy ornamentation, bears witness to his professionalism. The elaborate working, and the combination of several different techniques on the gold surface, indicate the hand of a talented artist. The forms of decoration employed suggest that the frame dates from the 1770s.

Such objects, produced by foreign jewellers working in St Petersburg, combine traditional Russian forms with new artistic and decorative ideas. OGK

EXHIBITION HISTORY Stockholm 1998–99, no. 577

BIBLIOGRAPHY unpublished

R118

Icon with St Alexander Nevsky

Russia (Moscow), icon-painter Ivan Gusyatnikov, 1740

Wood, tempera; 35 × 30.3 × 2.7 cm

PROVENANCE transferred from the State Museum of Ethnography in 1946

State Hermitage Museum inv. no. ERZh-2334

The manner in which this icon is painted, and the assay mark on the silver frame, date it to 1740 and suggest that it was made in honour of the 500th anniversary of Grand Prince Alexander Yaroslavich Nevsky's victory over the Swedes in 1240 (the Battle on the River Neva). The saint is depicted in princely robes, bearing the tokens of power, which is consistent with the senate decree of 1724 ordering that he be shown as a warrior and prince, and not in monastic dress. The depiction of the monastery and the panorama of the city to his left are based on an engraving by Picart, and not reproduced from life. Around 1740 the cathedral shown on this icon was demolished, and the view of the monastery and other buildings significantly altered. AGP

EXHIBITION HISTORY Leningrad, Hermitage, Menshikov Palace 1989; Leningrad, Hermitage 1990–91; St Petersburg, Hermitage, Menshikov Palace 1996

BIBLIOGRAPHY Kostsova and Pobedinskaya 1996

R119

Large five-tiered chandelier for 40 candles

Russia, 1730s

Bronze, casting, stamping, silverwork; 2.72 × 1.54 cm

PROVENANCE transferred from the Tsvetmetlom (State Non-Ferrous Metals) repository in 1932; formerly in the Tikhvin Church in Ligovka, St Petersburg (?)

State Hermitage Museum inv. no. F-142



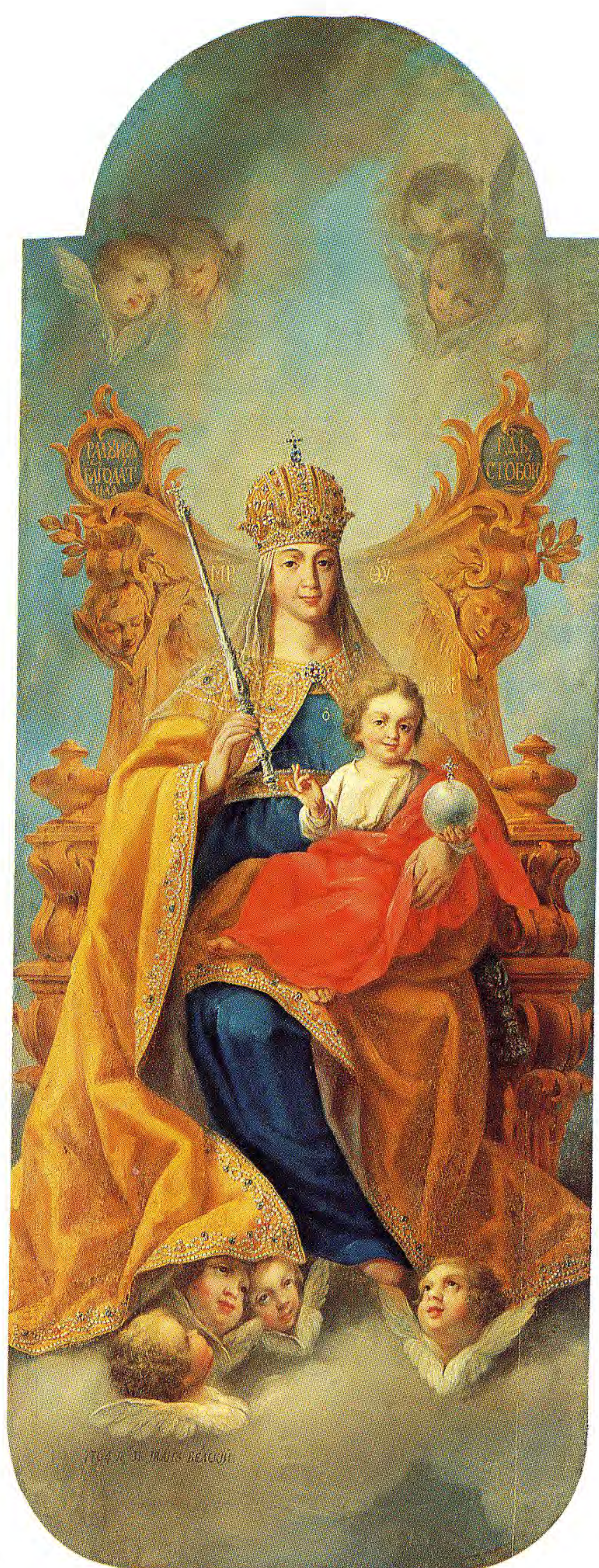


R-120b

This chandelier undoubtedly originates from Russia, witness the typically Russian composition and ornamentation of the hornblades, which date from the seventeenth century. The iconographic type of the faces of the angels and seraphim may indicate that some of the metal-workers came originally from the Baltic coast of Russia, or from Sweden. IOS

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R120

Icons from the iconostasis in the Cathedral of the Winter Palace

Russia (St Petersburg), Winter Palace, master Ivan Belsky, 1764

Wood, oils; 234 × 86 × 8 cm; 234 × 86 × 8 cm

PROVENANCE from the iconostasis in the Cathedral of the Winter Palace

State Hermitage Museum inv. no. ERZh-2446, 2447

a) Christ The Pantokrator Enthroned

INSCRIPTIONS 1764 ГОДУ П[ИСАЛ] ИВАНЪ БЕЛЬСКИЙ (Painted in 1764 by Ivan Belsky)

b) The Mother of God Enthroned

INSCRIPTIONS 1764 ГОДУ П[ИСАЛ] ИВАНЪ БЕЛЬСКИЙ (Painted in 1764 by Ivan Belsky)

The cathedral was dedicated at Easter 1762 by Peter III Fyodorovich, the heir to Empress Elizabeth. At that time a number of icons painted for the iconostasis by I.I. Belsky, I.Y. Vishnyakov (senior) and I.I. Vishnyakov (junior), together with other Russian artists, were replaced by works by the Italian painter Francesco Fontebasso.

The icon of the Pantokrator and its counterpart, the Mother of God Enthroned, dated to 1764, had been installed on the iconostasis during the reign of Catherine II and were now replaced with similar icons, executed on canvas by Fontebasso and completed on 25 March 1762. Large-scale icons of the local saints, traditionally painted on wood, and monumental both in form and decoration, were an integral part of the five-tiered iconostasis and of the cathedral's Baroque architecture.

The traditional Russian features of the icons have here been recast in a western European idiom. Christ sits on the throne in the ceremonial gold brocade robe of the Russian tsars, richly adorned with pearls and precious stones; his crown is of a complex three-tiered form surmounted by a golden crown of thorns. This genre, known as the 'King of Kings', illustrates the royal wedding canticle of Psalm 45. Ivan Belsky produced several icons for the palace and city churches of St Petersburg, none of which appear to have survived, apart from these two. IGK

EXHIBITION HISTORY Leningrad, Hermitage 1984, nos 3-4

BIBLIOGRAPHY Leningrad, Hermitage 1984, nos 3-4

R121

Torchères for 29 candles

Russia (St Petersburg), masters Hendrik Rodhaus and Jakob Westwal, from a drawing by Francesco Bartolomeo Rastrelli, 1762

Wood (lime and pine), carving, gesso, gilding; height 450 cm

PROVENANCE in Winter Palace in 1762

State Hermitage Museum inv. no. ERD-2869, 2870

Torchères, or 'candle pyramids' as they are described in the archives, were made by Rodhaus and Westwal for the Audience Hall of the Winter Palace. They are shown in a somewhat generalized and schematic fashion in a drawing by Zh. Develi and M.I. Makhaev 'The Audience Hall of the Winter Palace' (1767) and also in A. Kazachinsky's 1796 engraving based on that drawing. Subsequently, while the Audience Hall was being rebuilt in the classical style by J. Quarenghi between 1791 and 1793, the torchères were removed to the palace church, since this was the only other building (apart





from the Ceremonial Staircase) that contained decoration by Rastrelli. Two torchères can be seen in A.V. Tyranov's 1829 drawing of 'The Cathedral of the Winter Palace'. They remained there until the fire of 1837, when they were taken together with the furniture from the burned-out palace to the Tavrichesky Palace. The torchères were then restored, and a few more carved details were added. In 1839 they were returned to the Cathedral, where they remained until 1938, when the interior of the church was rebuilt and everything in the Baroque style was removed. For the *Sinai, Byzantium and Russia* exhibition, which took place in the Cathedral, the torchères were returned there once more.

The torchères used to be displayed in various rooms within the palace and survived the Siege of Leningrad. Over 130 years have elapsed since their restoration in 1839, and some of the carved detail has been damaged – and the paintwork and gilding on parts of carved branches, rosettes and candle-holders are badly worn. In the main, however, they have retained their 1762 appearance, thanks to their having been expertly restored in the Hermitage's workshops from 1973 on. This work was carried out by A.A. Yankovsky, L.N. Sinyakova and others; the missing details were reproduced, the remaining paint and gilding were preserved, and some parts were completed. The torchères are now a unique memorial to the art of the Baroque. KAO

EXHIBITION HISTORY Leningrad, Hermitage 1975, no. 290

BIBLIOGRAPHY Orlova 1977, pp. 27–29

R122

Icon with the Kazanskaya Mother of God, in a silver frame

Russia (Moscow), 2nd half 18th century; frame: Moscow, master Yakov Frolov, 1775

Wood, tempera, silver, gilding, stamping, carving, pearls, almandine, glass; 33.1 × 28.6 cm

MARKS ЯФ (YF), master Yakov Frolov; AA/1775, master A. Andreev; АОП (AOP) unknown alderman, Moscow, 1775

PROVENANCE purchased in 1961

State Hermitage Museum inv. no. ERO-8912

The figures of the Angel Gabriel and St Yevdokim the Martyr are depicted one above the other on the left side of the icon, while those of St John the Baptist and St Catherine the Martyr appear on the right. LAZ

EXHIBITION HISTORY Cologne 1981, no. 37; Sofia, 1984, no. 29; New Delhi 1984, no. 29; Paris 1986, no. 536; Leningrad, Hermitage 1987, no. 477; St Petersburg, Hermitage 1993, no. 151; Nagaoka–Osaka 1996, no. IV–16
BIBLIOGRAPHY Cologne 1981, no. 37

R123

Icon with The Appearance of the Mother of God to St Sergei of Radonezh

Russia (Trinity Monastery of St Sergei), late 18th century
Wood, tempera; 37 × 30.5 × 2.6 cm

INSCRIPTIONS on reverse СЕЙ ОБРАЗ

БЛАГОСЛОВЛЕН ВО ВРЕМЯ МОЛЕБНА
В ТРОИЦКОЙ ЛАВРЕ ИЮЛЯ 28 ЧИСЛА

1796 ГОДУ В ТО САМОЕ ВРЕМЯ КОГДА ЕЯ
ИМПЕРАТОРСКОЕ ВЕЛИЧЕСТВО ЕКАТЕРИНА
ВТОРАЯ ИЗВОЛИЛА ВОЗЛОЖИТЬ НА ЕГО
СИЯТЕЛЬСТВО ГРАФА НИКОЛАЯ ПЕТРОВИЧА
ШЕРЕМЕТЕВА ОРДЕН СВЯТАГО АЛЕКСАНДР
НЕВСКОГО. И ПЕНИЕ МОЛЕБНА БЫЛО В
12 ЧАСОВ ПОЛУДНИ И ОНОЙ ОБРАЗ ПРИВЕЗ
В ПЕТЕРБУРХ К ЕГО СИЯТЕЛЬСТВУ
УПРАВИТЕЛЬ ПЕТР ПЕТРОВ КОТОРОЙ САМ
БЫЛ ВО ОНОЕ ВРЕМЯ В ЛАВРЕ (This icon was
blessed during prayers at the Trinity Monastery on 28 July
1796 when Her Imperial Majesty Catherine II granted
the bestowing of the Order of St Alexander Nevsky upon
Count Nikolai Petrovich Sheremetev. Prayers were sung
at twelve noon and the said icon was carried into Saint
Petersburg to the Eminent Ruler Peter Petrov who at
that time was present in the monastery)

PROVENANCE transferred in 1941 from the State
Museum of Ethnography; formerly in the Sheremetev
family palace, Fontanny House, St Petersburg





State Hermitage Museum inv. no. ERZh-2259

Central in the icon is the Mother of God with a halo, radiating light, and accompanied by the Apostles Paul and John the Divine. St Sergei of Radonezh is shown kneeling before her, together with his follower St Mikhey. To the left, through an open door, can be seen Sergei's cell with two icons of the Mother of God and St Nicholas on the wall, and a lighted candle and a book on the table. Above, in a Baroque cartouche, is a depiction of the Old Testament Trinity. St Sergei of Radonezh was the founder of one of Russia's largest monasteries, the Trinity Monastery of St Sergei or Troitsa Sergieva Lavra, near Moscow. The saint's life story was written in the fifteenth century by his pupil Epifany the Wise, and added to by Pakhomy Lagofet. The icon shows an episode from his life. This compositional genre was developed itself probably during the fifteenth century in the Trinity Monastery of St Sergei. Icons on this theme were produced by local painters and widely distributed; they were used to pronounce a blessing on leaders and soldiers before military expeditions, as Sergei of Radonezh himself had blessed the Muscovite Prince Dmitry Donskoy before the battle of Kulikovo. AGP

EXHIBITION HISTORY Leningrad, Hermitage, Menshikov Palace 1990

BIBLIOGRAPHY Leningrad, Hermitage, Menshikov Palace 1990

R124

Order of St Alexander Nevsky

This order, dedicated to Prince Alexander Nevsky, was founded by Tsar Peter I with the intention of perpetuating the memory of the prince who had defeated the Swedes. The order was to be bestowed in recognition of great military feats, and in modern times it has been established beyond any doubt that Peter was able to proclaim the foundation of the order during the celebrations of the victory over the Swedes in Moscow in 1722, a date recorded in the memoirs and diaries of many foreign observers (Burkov 1997, p. 101). However, the tsar's sudden death in 1725 did not allow him to bring his idea to fruition. On 21 May, however, on the occasion of the wedding of Tsarevna Anna Petrovna to the Duke of Holstein, the first medals were issued, though they may have been produced earlier, perhaps during the tsar's lifetime. The style of dress for the order was established by Empress Anna Ivanovna in 1735, but the statutes were not drawn up until 1797, during the reign of Paul I. There were no degrees to the order. The emblem was a red enamel cross with an image of the prince on horseback in the centre, and was worn above the right thigh on a red sash, draped over the left shoulder. A star, showing the monogram of

St Alexander, CA (SA), under a princely crown and encircled by the motto of the order *За труды и Отечество*, ‘For Labour and the Fatherland’, was worn on the left side of the chest. At ceremonial events the knights of the order would wear the regalia, which consisted of a red velvet cloak with a white lining, and a large star of the order sewn on to the left side, a white coat with gold lace and a cross in the centre, a black hat with a red and white feather, and a cross formed of the ribbon of the order.

The order was bestowed on those who had reached at least the military rank of lieutenant-general or the civil rank of privy councillor. From 1855 onwards, the order bore the additional feature of two crossed swords when bestowed for military services. A special award of the order took the form of diamond badges and diamond-studded swords for those who possessed the diamond badges. The roll of honour of the order includes several famous names: A.D. Menshikov, A.I. Repnin, Y.V. Bruce, P.A. Rumyantsev, A.P. Hannibal, G.A. Potemkin, A.G. and G.G. Orlov, A.V. Suvorov (and before him, his father V.I. Suvorov), M.I. Kutuzov, F.F. Ushakov, D.S. Dokhturov, M.A. Miloradovich and N.N. Raevsky. Amongst the civilian names are the President of the Academy of Sciences, K.G. Razumovsky, the President of the Academy of Arts, I.I. Betskoy, and I.I. Shuvalov, one of the founders of Moscow University.

a) Insignia of the Order of St Alexander Nevsky

Russia, Moscow (?), 18th century
Gilded bronze, silver, glass, enamel; stamping, casting, engraving, gilding, enamelling, paint in enamels, mount; 6.8 × 7.5 cm
INSCRIPTIONS on reverse: double mirror monogram SA (Sanctus Alexandrus)
PROVENANCE transferred from the Moscow History Museum in 1956
State Hermitage Museum inv. no. IO-3249

Single-sided, massive and in gilded bronze, this insignia is of a traditional eighteenth-century design. The arms of the cross are of red glass, framed in silver, and fixed to the bronze base of the insignia. The underside of each arm is curved and trough-shaped, which lends the glass a shimmering effect. The medallions in the centre of the insignia, which are circular and fashioned of enamel, also have silver mounts and are attached to the base.

b) Star of the Order of St Alexander Nevsky

Russia, 18th century
Tinselling, gold and silver thread, silk, paper; tinsel and silver embroidery; 12 × 12 cm
INSCRIPTIONS monogram SA (Sanctus Alexandrus), and the motto of the order *За труды [и] Отечество* (For Labour [and] the Fatherland)
PROVENANCE in the Hermitage from 1937; formerly in



R-124a

the Winter Palace, St Petersburg
State Hermitage Museum inv. no. IO-1830
MAD
EXHIBITION HISTORY Leningrad, Hermitage 1956; Leningrad 1986; Leningrad, Hermitage 1990; St Petersburg, Hermitage 1996, nos 24, 32; St Petersburg 1997
BIBLIOGRAPHY *Russkiye ordena* 1996, no. 32; Spassky 1963, pl. XXXII, no. 1

R125

Icon with The Mother of God and Christ Child

Russia, 1781
Wood, oils; 29 × 20.5 × 1.7 cm
INSCRIPTIONS НА БЛАГОСЛОВЕНИЕ АННЕ ИОАННОВНЕ ЗЪ СМУЖЕМ ЕЕ ИЛЪЕЮ АНДРЕЕВИЧЕМ Г[ОС]П[О]Д[И]НОМ БЕЗБОРОДКОЮ. 1781 ГОДА АВГУСТА 15 ДНЯ
(For the blessing of Anna Ioannovna on her wedding to Ilya Andreyevich Bezborodko, on the 15th day of August 1781)
PROVENANCE acquired in 1993 from E.V. Lazareva
State Hermitage Museum inv. no. ERZh-3171

The depiction of the Mother of God shows western European influences in the figure types, the modelling and the Baroque curlicues. The icon was painted for the marriage of Count Ilya A. Bezborodko to Anna Ivanovna Shiryaeva.

Count Bezborodko (1756–1815) was a privy councillor, senator and the brother of Chancellor A.A. Bezborodko. Actively involved in the Russo-Turkish wars, under the leadership of A.V. Suvorov, he commanded Russian army units during the storming of Izmail, for which he was awarded a golden sword, studded with diamonds, ‘for valour’.



R-124b

He was created a member of several Russian orders – those of Vladimir, George, Anne and Alexander Nevsky. He founded the School of Higher Sciences in Nezhin, and restored the Dushnitsky Monastery near Glukhovo; towards the end of his life he was elected Marshal of the St Petersburg nobility. His wife, Anna I. Bezborodko (née Shiryaeva) (1765–1824), was awarded the Order of St Catherine. AGP
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R126

Crosses

a) Cross with Crucified Christ

Russia (Moscow), 2nd half 18th century
Silver, rubies, rock crystal, coloured glass, garnet, false topaz, enamel; paint, niello, pouncing; 12.9 × 7.6 cm
PROVENANCE from the Museum of the Stieglitz School of Art and Design (no. 22975) where from 1916; formerly in collection of Arkady K. Rudanovsky (Hermitage Archives, f. 1, op. 9, d. 37)
State Hermitage Museum inv. no. E-10926

The cross is decorated with painted enamel and depicts the Crucifixion. It is surrounded with a decorative floral frame of silver, with rubies, rock crystal, garnet, false topaz and coloured glass. On the top is a pierced silver crown with diamonds and rubies, with a hinge. On the underside, the instruments of the Passion are depicted in black enamel on a pounced background.

The Stieglitz School inventory records the cross as being the work of eighteenth-century Russian masters; it was valued at 300 roubles on



На благо словенъ Анны и
новнъ Звснъ Анны и
евннъ Звснъ Анны и
1781 годъ Анны и
Св. Днъ.

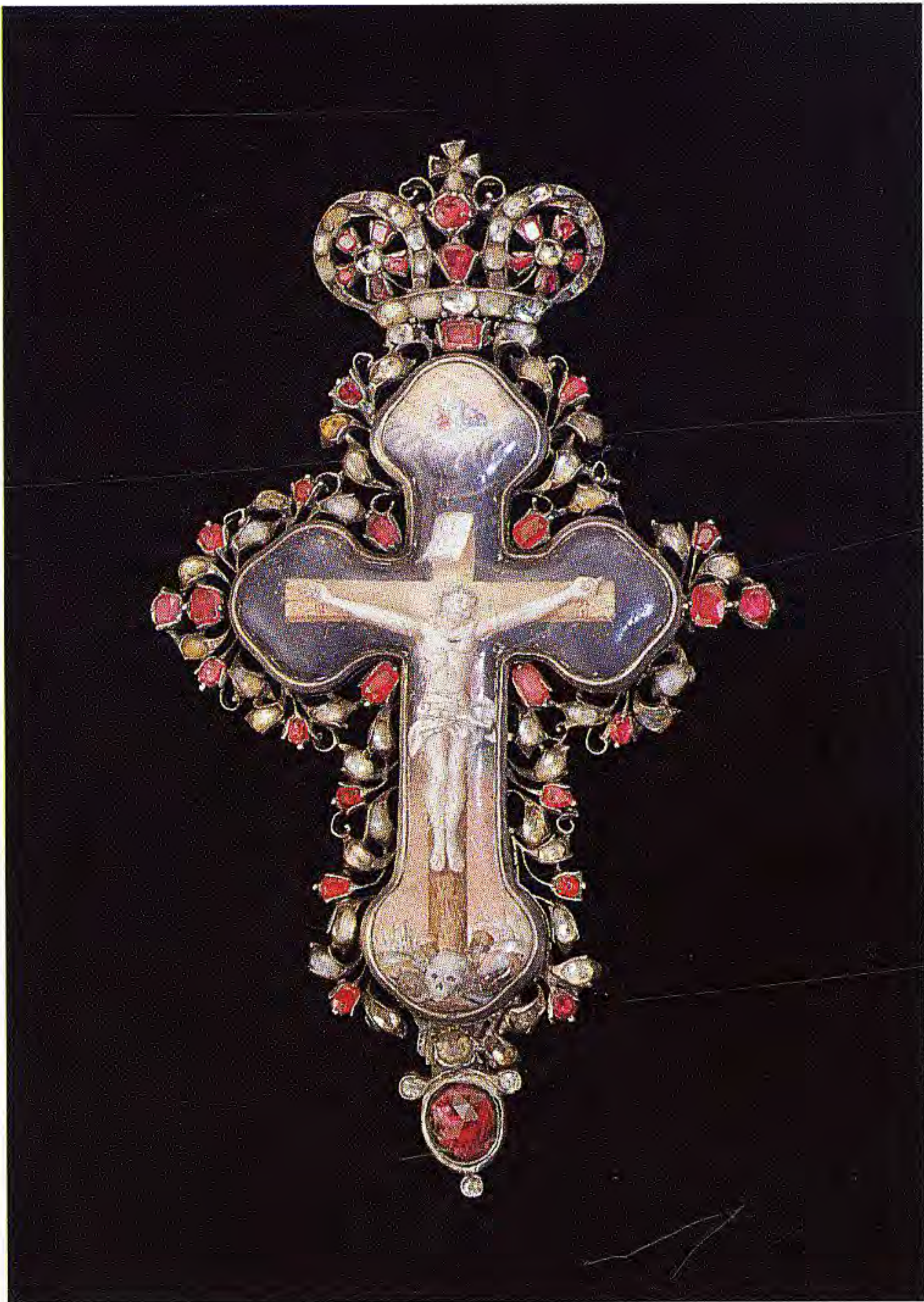
purchase. Its decoration is characteristic of Russian objects from the second half of the eighteenth century. The detail, executed in niello, and the pinkish shade of the enamel, suggest that it belongs to the Moscow school. OGK EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

b) Revetment cross from a book cover

Russia (Rostov), 2nd half 18th century
Enamel, copper, paint; 6.5 × 7.3 cm
PROVENANCE transferred in 1941 from the Folk History section of the Russian Museum, Leningrad; formerly among ecclesiastical objects at Fontanny House, belonging to the Sheremetev family
State Hermitage Museum inv. no. ERE-189

A wall cross, painted in three colours – red enamel on a dark blue background in the centre, green bordering on the edges. This cross may have been used to adorn the cover of a Gospel or liturgical book. GAP
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R-126a



R-126b



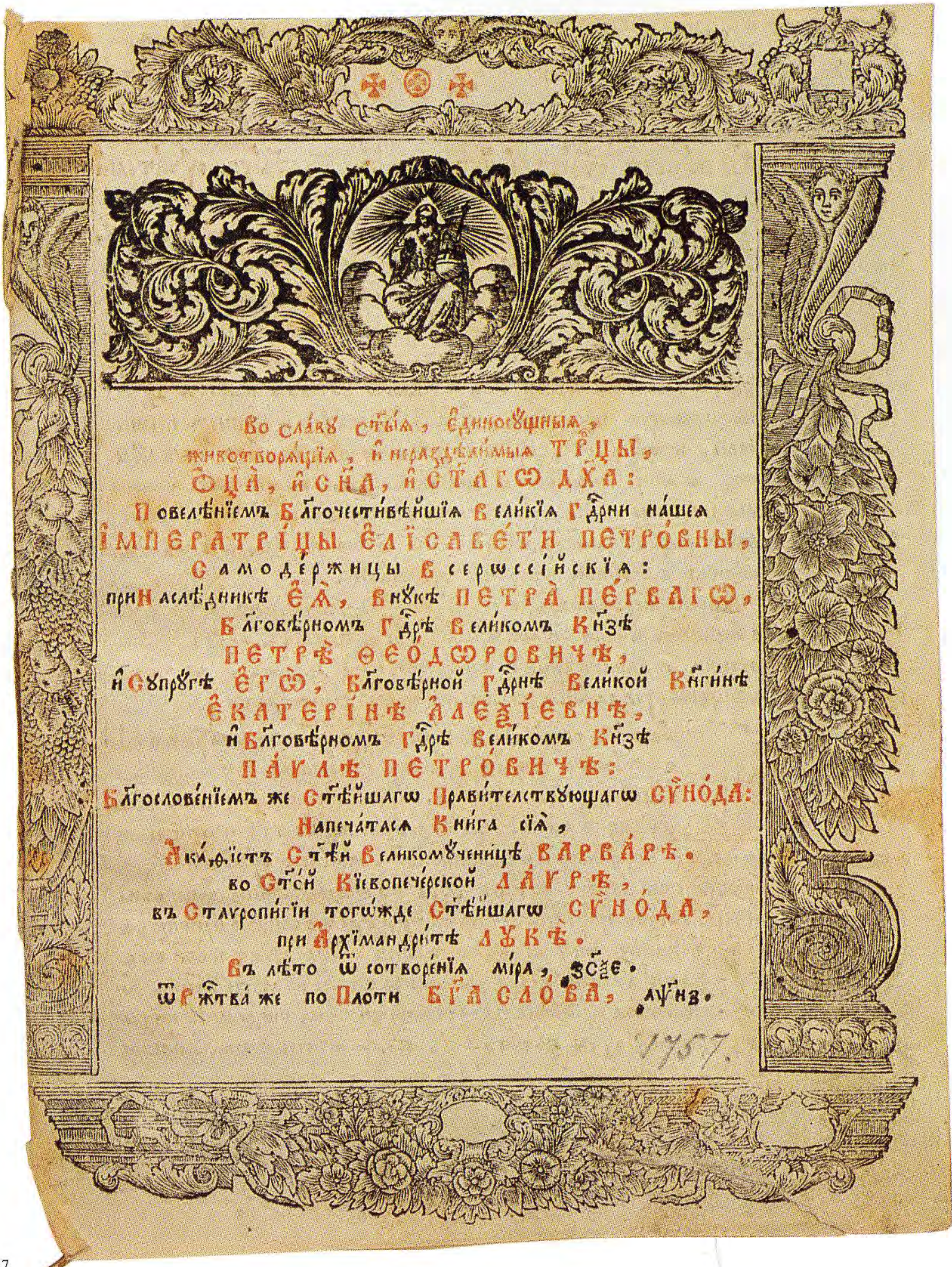
R127
Akathist in honour of St Barbara
the Martyr

Russia (Kiev), printshop of the Pechersky Monastery,
1757
Paper; pasteboard covered in leather; 21 × 16.5 × 1.5 cm
PROVENANCE acquired in 1954
State Hermitage Museum inv. no. 208795

Book consisting of five unnumbered and 52 numbered sheets, with one engraving.
Akathist is the general term for special canticles written in honour of Christ, the Mother of God and the saints. Each akathist consists of twenty-five individual canticles – *kontakia* and *oikoi*.
The martyr St Barbara suffered for her Christian faith in the Phoenician city of Gallipoli during the time of the Roman emperor Maximilian, around AD 306. In the sixth century her relics were removed to Constantinople, where several miracles occurred in their vicinity. In 1108 the relics were taken to Kiev by the daughter of the Byzantine empress Barbara, who became the wife of the Kievan prince Svyatopolk II. Svyatopolk received the name Mikhail in an Orthodox baptism ceremony, and in honour of his patron saint founded the Mikhailovsky Zlatoverkhy Monastery in Kiev, where the relics of St Barbara were laid.

The saint was revered by both western and eastern branches of Christianity. In Russia, her life story was very popular, and the *akathist* based on it was written by Metropolitan Iosif Krokovsky (who died in 1718). From the mid-

R-127



R128

Altar crosses

a) Reliquary cross made for Prince Ivan Cherkassky

Russia (Moscow), 1754

Silver, stamping, carving; 33 × 19 cm

MARKS МГ (MG), an unknown master, Moscow, 1754

INSCRIPTIONS ЛѢТА ЗРНА (1641) АПРЕЛЯ ВЪ КА (21) ДЕНЬ ЗДЕЛАНЫ БЫ СТЫ КРСТ С МОЩАМИ ПОВЕЛЕНИЕМЪ БОЯРИНА КНЯЗЯ ИВАНА БОРИСОВИЧА ЧЕРКАССАГО ВЪ ХРСОВА ДМИТРИЯ СЕЛУН ЧУДО НА МОСКВЕ КРЕМЛЕ ГОРОДЕ НА ЕГО БОЯРИНОМЪ ДВОРЕ (On the 21st day of April 1641, this holy cross was made with relics at the command of Prince Boyar Ivan Borisovich Cherkassky in the cathedral of Demetrios of Thessaloniki the Miracle-Worker in Moscow in the Kremlin of that City at the Boyar's Court); also АГИО КРТА ЗАВЕХО СИЮ СДЕЛА ВНОВЬ СЕЙ СТЫЙ КРСТ ПОВЕЛЕНИЕМЪ ГРАФИНИ ВАРВАРЫ АЛЕКСЕЕВНЫ ШЕРЕМЕТЕВОЙ В ЛѢТО 7262 ФЕВРАЛЯ ДНЯ (This holy cross once again formed part of the vestments at the command of Varvara Alexeyevna Sheremeteva in the year 7262 or 1754, on a day in February)

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the Sheremetev family palace, Fontanny House, St Petersburg State Hermitage Museum inv. no. ERO-5606

The cross contains the following relics: the milk of the Virgin, relics of St John the Baptist, St John Chrysostom, St Luke, St James the Persian, St Prokopios, the Apostle Barnabas, Bishop Stephen, Sts Cosmas and Damian, the martyr Demetrios, the Apostle Bartholomew, St Kerykos, St Theodore Teron, St Arsenios the Great and the Apostle Andrew the First-Called, and part of the chasuble of Nikita Novotroitsky the Miracle-Worker.

The first silver cross with a receptacle for relics was made at the command of Prince Ivan Borisovich Cherkassky, cousin of and closest *boyar* to tsar Mikhail Fyodorovich Romanov, who took an active part in the political life of the country, and was the head of the Musketeers Chancery (Streltsy). He was held in high esteem by the tsar, and believed to be the richest man in Moscow. On his death in April 1642, his fortune passed to the Sheremetevs, as he and his wife were childless.

Varvara Alexeevna Sheremeteva (1711–1767) was the daughter of Prince Alexei Mikhailovich Cherkassky, chancellor during the reign of Empress Anna Ioannovna. During the reign of Elizabeth Petrovna, Varvara was appointed maid of honour. In 1743 she married Pyotr Borisovich Sheremetev and was appointed lady-in-waiting. It was at her command that the Sheremetev family relics were placed in this cross.



eighteenth century, it was printed frequently, in a number of impressions (in 1741, 1748, 1753, 1757, 1759, 1766, 1777, 1782, 1788, 1790 and 1793). VVV

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

b) Reliquary cross made after the Battle of Kunnersford

Russia (Moscow), produced by Vasily Kunkin, master
Andrei Kosyrev, 1760

Gold, silver, cut diamonds, carving, engraving;

37 × 14.4 cm

MARKS ААК, master Alexei Kosyrev, Moscow

INSCRIPTIONS БЛАГОДАРЕНИЕ БОГУ
ДАВШЕМУ НАМ ПОБЕДУ (Blessed be God who
granted us victory); БАТАЛИЯ ПРИ ФРАНКФУРТЕ
ЧТО НА ОДЕРЕ АВГУСТА В 1 ДЕНЬ 1759 ГО[ДА]
(The Battle of Frankfurt-am-Oder on the 1st Day of
August 1759); СООРУЖИСЯ И УКРАСИСЯ ЖИВО-
ТВОРЯЩІЙ КРЕСТЪ СЕЙ ГОСПОДА НАШЕГО
ИИСУСА ХРИСТА ВЪ ПАМЯТЬ ОДЕРЖАННОЙ
ПРЕСЛАВНОЙ ПОБѢДЫ ПРИ ФРАНКФУРТѢ
ЧТО НА ОДЕРЕ 1759 ГОДА АВГУСТА 1 ДНЯ
ПОБѢДОНОСНОЮ РОССИЙСКОЮ ИМПЕРА-
ТОРСКОЮ АРМІЕЮ НАДЪ НЕПРІЯТЕЛЬСКОЮ
ПРУССКОЮ ПОДЪ ПРЕДВОДИТЕЛЬСТВОМЪ
САМОГО КОРОЛЯ АРМІЕЮ ЖЕ СИЛОЮ И
СПОСПѢШЕСТВОВАНИЕМЪ (Take up arms and
adorn thyself with the life-giving Cross of our Lord Jesus
Christ, in memory of the wondrous victory at Frankfurt-
am-Oder on the 1st day of August 1759, the day of victory
for the Russian army over the hostile Prussians under the
leadership of our great king with strength and the Saviour's
abiding presence); ХРИСТА БОГА И ЖИВОТВОРЯ-
ЩЯГО ЕГО КРЕСТА СЧАСТІЕМЪ ЖЕ БЛАГОЧЕ-
СТИВЪЙШЕЙ ХРИСТОЛЮБИВОЙ ОТЕЧЕСТВІЯ
БЛАГОУТРОБНОЙ МАТЕРИ МИРОМЪ И ПОБѢ-
ДАМИ ВЕЛИКОЙ ГОСУДАРЫНИ АВГУСТЪЙ-
ШЕЙ ИМПЕРАТРИЦЫ ЕЛИСАВЕТЫ ПЕТРОВНЫ
САМОДЕРЖИЦЫ ВСЕРОССИЙСКІЯ, ПРЕДВО-
ДИТЕЛЬСТВОМЪ ГЕНЕРАЛЪ-ФЕЛЬДМАРШАЛА
И КАВАЛЕРА ГРАФА ПЕТРА СЕМЕНОВИЧА
САЛТЫКОВА ХРАБРОСТІЮ БЕСПРИМЪРНОЮ
РОССИЙСКОИМПЕРАТОРСКАГО ВОЙСКА. О!
НЕПОБѢДИМАЯ ХРИСТІАНОМЪ СИЛА,
КРЕСТЕ ГОСПОДЕНЬ, ЯКОЖЕ ДРЕВЛЕ ВЪ СЕЙ
ДЕНЬ БЛАГОЧЕСТИВОМУ ЦАРЮ ГРЕЧЕСКОМУ
МАНУИЛУ НА СРАЦЫНЫ, ВЕЛИКОМУЖ
КНЯЗЮ РОССИЙСКОМУ НА БОЛГАРЫ, И НЫНЕ
ВЕЛИКАГО ПЕТРА ДЩЕРИ ЕЛИСАВЕТЪ ВЕЛИ-
КОЙ ИМПЕРАТРИЦѢ НА КОРОЛЯ ПРУССКАГО
СЪ ЕГО ВОИНСТВОМЪ ДАРОВАЛЪ ЕСИ
ПОБѢДУ, ТАКОЮ НЕПРЕОДОЛИМОЮ КРѢ-
ПОСТІЮ И ОГРАЖДЕНІЕМЪ БУДИ ВО ВѢКИ,
ДАРУЙ ИМПЕРАТРИЦѢ И ХРИСТОЛЮБИВОМУ
РОССИЙСКОМУ ВОИНСТВУ НА ВРАГИ ВСЕГДА
ПОБѢДУ (From Christ, from God, and to the most
noble Fatherland beloved of God, was granted the victory
to the most highly favoured and august Empress Elizabeth
Petrovna, Ruler of All Russia, through the leadership of
General and Field Marshal Count Pyotr Semyonovich
Saltykov and the unsurpassed bravery of the Russian
soldiers. Oh! the unconquerable strength of the Lord's
cross, which in days of yore did bring victory to our noble
Tsar over the Greeks, to the great Russian Prince over the



R-128b

Bulgars, and now has brought to Empress Elizabeth,
daughter of Peter the Great, victory over the King of
Prussia and his armies with its irresistible strength and has
given the Empress and the blessed Russian army victory
over the enemy); СЕЙ КРЕСТЪ ПО ОБЕЩАНИЮ
УКРАСИЛЪ ГРУЗИНСКАГО ГУСАРСКАГО
ПОЛКА СВЯЩЕННИКЪ ДАВИДЪ ХАРИТО-
НОВЪ, КОТОРЫЙ ПРЕДПИСАННАГО ДНЯ
АВГУСТА 1759 ГОДА НА БАТАЛИИ ХРИСТО-
ЛЮБИВОЕ ВОИНСТВО РОССИЙСКОЕ СО
СВЯТЫМЪ [КРЕСТОМЪ] ОГРАЖДАЛЪ И КО

УПОВАНИЮ НА БОГА ВСЕМОГУЩЕГО И
КРЕСТНУЮ СИЛУ УВЕЩЕВАЛЪ (This cross was
decorated at the promise of the priest David Kharitonov of
the Georgian Hussar Regiment, he having, on this day in
August 1759, at the battle, defended the Russian armies
with the holy cross and given glory unto Almighty God
and fortified the strength of the cross)
PROVENANCE in the Hermitage from 1922; formerly
in the Cathedral of the Winter Palace, St Petersburg,
from 1763
State Hermitage Museum inv. no. ERO-6499



Inside the cross is a table with a list of the relics contained within: of the Apostles Luke and Matthew, St George the Martyr, the holy warriors St Theodore Teron, St Theodore Stratilates, St Andrew Stratilates, Archdeacon Euplos, the martyrs Panteleimon and Mercury, St John Chrysostom and St Basil of Amaseia, and pieces of the True Cross.

The cross was made in fulfilment of the promise made by David Kharitonov, priest of the Georgian Hussar Regiment, after the Battle of Kunnersford during the Seven Years' War. In 1763 it was removed to the Cathedral of the Winter Palace by Golokhvastov, second lieutenant of the Preobrazhensky Regiment.

EXHIBITION HISTORY Amsterdam 1996, no. 64; Florence 1998, no. 64
BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya* 1868, vol. 1, p. 373; *Veliky knyaz' Vladimir Aleksandrovich* 1908, pp. 1–8; *Zavetskaya* 1998/1, pp. 48–52

c) Cross

Russia (St Petersburg), 1760
Silver, casting, stamping, engraving, pouncing, gilding;
35 × 20 cm
MARKS BE, unknown master; И.Θ (IF), assay master I. Frolov, St Petersburg, from 1760
PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in State Museum Fund
State Hermitage Museum inv. no. ERO–5607



R-128d

The cross is traditional in form and iconography, and its artistic style shows a Baroque sensibility.
EXHIBITION HISTORY Memphis–Los Angeles–Dallas 1991–92, p. 36; St Petersburg, Hermitage 1993, no. 157
BIBLIOGRAPHY St Petersburg 1993, no. 157

d) Cross with masonic insignia

Russia (St Petersburg), 1797
Silver, casting, gilding, stamping, carving, engraving;
40.5 × 28 cm
MARKS A3 (AZ), unknown assay master, St Petersburg
INSCRIPTIONS СЕЙ КРЕСТЪ СООРУЖЕНЪ
НА БЛАГОЛЪПІЕ ХРАМА ГОСПОДНЯ И

ОТДАНЪ ВЪ ОНЫЙ ОТЪ СТАТСКАГО
СОВѢТНИКА И КАВАЛЕРА ИВАНА ГАВРИ-
ЛОВА СЫНА ПОЛЯНИНОВА В 1797 ГОДУ (This
cross was erected at the blessing of the Lord's Cathedral
and given thereto by the State Councillor and Knight Ivan
Gavrilov, son of Polyaninov, in 1797)
PROVENANCE transferred in 1941 from the State
Museum of Ethnography; formerly in State Museum
Fund, and before the 1920s, in the Nikolo-Bogoyavlensky
Cathedral, St Petersburg
State Hermitage Museum inv. no. ERO–5603



Masonic signs are found on the reverse, within double six-pointed stars. LAZ

EXHIBITION HISTORY Leningrad, Hermitage 1981, no. 457; Moscow 1988, no. 343

BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya*, 1868, vol. 1, p. 215; Moscow 1988, no. 343

R129

Censer of coconut with Christ, St John the Baptist and the Mother of God

Russia (Moscow?), 18th century

Coconut, silver, relief carving and engraving;

50 × 10 × 10 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERO-4035

The surface of the censer is decorated with three scenes in relief, depicting Christian ceremonies: in the centre is Christ, facing frontally, with a closed Gospel book in His hand, and to the sides are the figures of John the Baptist holding a new-born baby and a half-figure of the Mother of God with a tablet in her left hand. Similar icons are found in sixteenth- and seventeenth-century Russian art, from the Stroganov and Moscow schools. The half-length portrayal of the Mother of God, with a scroll, most closely resembles the Bogolyubskaya image.

The filigree mount of the coconut, intended for the censer, is decorated with *rocaille* plant tendrils characteristic of the eighteenth century, together with shells and rosettes on a pounced background. INK



R-130

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Ukhanova 1995, p. 34; Ukhanova 1990, p. 30

R130

Icon with The Resurrection of Christ and Feast scenes

Russia (St Petersburg), icon-painter Mikhail Funtusov, 1761

Wood, tempera; 44.5 × 34.5 × 2.7 cm

INSCRIPTIONS ПИСАЛ МИХАЙЛА ФУНТУСОВ 1761ГО ГОДА (Painted by Mikhail Funtusov in 1761)

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the Sheremetev family palace, Fontanny House, St Petersburg State Hermitage Museum inv. no. ERZh-2240

All that is known about the icon-painter Mikhail Funtusov is that he was a serf with the Sheremetevs. Three icons made by him are in the Hermitage, bearing witness to the high quality of his artistic output.

The subject of Christ's Resurrection is usually treated in Old Russian icon-painting as The Anastasis. However, in the eighteenth and nineteenth centuries, due to the influence of western

European art, the depiction of Christ rising from the tomb predominates. It is this subject which occupies the central composition of this icon, surrounded by depictions of the twelve main Orthodox Feasts in Baroque cartouches. AGP EXHIBITION HISTORY Leningrad, Hermitage 1984, no 58; Leningrad, Hermitage, Menshikov Palace 1990, no. 57
BIBLIOGRAPHY Leningrad, Hermitage 1984, no. 58; Leningrad, Hermitage, Menshikov Palace 1990, p. 6, no. 57

R131
Icon with the Synaxis (liturgical gathering) of the Mother of God

Russia (St Petersburg), icon-painter Mikhail Funtusov, 1755
Wood, tempera; 49.5 × 21 × 2.3 cm
INSCRIPTIONS П[И]С[АЛ] МИХАЙЛА ФУНТУСОВ 1755 ГОДУ (Painted by Mikhail Funtusov in the year 1755); on reverse ГР[АФИНИ] АННЫ ПЕТРОВНЫ (Countess Anna Petrovna)
PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the Sheremetev family palace, Fontanny House, St Petersburg
State Hermitage Museum inv. no. ERZh–2241

The Synaxis (liturgical gathering) of the Mother of God is one of the Christian feasts that honour Mary, and is observed on the day following Christmas Day. The subject of the icon goes back to the Akathist, a series of Church canticles glorifying the Mother of God for giving birth to Christ. The fifth *Oikos* (canticle) refers indirectly to the festival, as follows: ‘That you did bring us Jesus Christ, who appeared on earth, who for our sakes did become man. Therefore shall all people and all things call you blessed: the angels shall bring forth songs, the heavens a star, the Magi gifts, the shepherds wonder, the ground a manger, the desert a crib, and we shall sing our praises to the Mother and Virgin.’
In Old Russian tradition, icons dealing with this subject show the Mother of God with the Christ Child in the centre, enthroned. She is surrounded by the angels, the Magi, the shepherds and symbolic female figures that personify the earth, the desert and elements of nature. Below is humankind, groups of saints with John of Damascus and Cosmas Melodus, who are considered authors of the Christmas hymns.

This icon belonged to Countess Anna Petrovna Sheremeteva, daughter of the chamberlain Pyotr Borisovich Sheremetev. AGP EXHIBITION HISTORY Leningrad, Hermitage 1984, no. 57; Leningrad, Hermitage, Menshikov Palace 1990, no. 54
BIBLIOGRAPHY Leningrad, Hermitage 1984, no. 57; Leningrad, Hermitage, Menshikov Palace 1990, no. 54

R132
Tychon, Bishop of Voronezh and Yelets, Сокровище духовное от мира собираемое (Spiritual Treasure to be Gathered from the World)

Russia (St Petersburg), Printing House of Foreign Orthodox Believers, 1796
Paper; binding in red leather with gold imprinting; 20 × 13 × 3 cm
INSCRIPTIONS gold-printed dedication Его Императорскому Высочеству Великому Князю Николаю Павловичу (To His Imperial Majesty Grand Prince Nikolai Pavlovich); written dedication dated 1824 from Archimandrite Photius to Prince Alexander Nikolaevich
PROVENANCE from the libraries of emperors Nicholas I and Alexander II
State Hermitage Museum Library inv. no. 90552–55

The book was written by Tychon of Zadonsk, a well-known Russian writer and theologian (1724–1783). His lay name was Timofei Savelyich Kirillov. In 1758 he took monastic vows with the name Tychon, and in 1763 became bishop of Voronezh, living in the Tolshevsky Monastery and, from 1769 until his death, in the Zadonsky Monastery. Tychon was the founder of the Latin Schools in Ostrozhsk and Yelets and the seminary in Voronezh, and the author of many theological works. *Spiritual Treasure* is the author’s thoughts on matters of faith, expressed in tales, sayings or natural phenomena. The book was published in 1796, the year in which Grand Prince Nikolai Pavlovich was born. This copy was intended for the future emperor Nicholas I.

The inscriptions were made in 1824 by the well-known Russian churchman Archimandrite Photius (1792–1823) whose lay name was Pyotr Nikitich Spassky. In 1817 he took monastic vows and was appointed to teach law in the Second Military School. In 1822 Photius was introduced to Emperor Alexander I and Empress Maria Fyodorovna, and was subsequently appointed senior priest of the Yuriev Monastery of Novgorod, becoming a prominent figure in St Petersburg society. Alexander I met him on many occasions, and took note of his teachings and views.

1824 saw the beginning of the six-year training of Grand Prince Alexander Nikolaevich, the nephew of Alexander I and the future emperor Alexander II. To mark this step, Archimandrite Photius sent Alexander the copy of the book that had belonged to his father, Grand Prince Nikolai Pavlovich, and appended his dedicatory inscription. During the reign of Nicholas I, Photius’s position changed radically as he was excluded from the royal entourage and ceased to play any part in the Church and in matters of State. OGZ EXHIBITION HISTORY St Petersburg, Hermitage 1998; Kaliningrad 1999
BIBLIOGRAPHY unpublished

R133
Слово в день тезоименитства ея императорского величества благочестивейших государыни императрицы Екатерины Алексиевны самодержицы Всероссийския, в присутствии ея императорского величества и их императорских высочеств проповеданное Амвросием епископом Олонецким и Каргопольским (The Address on the Name-Day of Her Imperial Majesty and Blessed Ruler Catherine Alexeyevna, Empress of all Russia, in the Presence of Her Imperial Majesty and Their Imperial Majesties, as delivered by Ambrose, Bishop of Olonetsk and Kargopol)

Russia (St Petersburg), 1786
Paper, engraved headpiece; 20.5 × 16 × 0.3 cm
INSCRIPTIONS ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ ИНОСТРАННАЯ БИБЛИОТЕКА Шкапъ... полка... №... (The Imperial Hermitage Foreign Library. Bookcase no. ... Shelf no. ...), ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ РУССКАЯ БИБЛИОТЕКА Шкапъ 93. Пол[ка] 2. № 28 (The Imperial Hermitage Russian Library, Bookcase 93, Shelf 2, no. 28)
PROVENANCE from the Imperial Hermitage Library
State Hermitage Museum inv. no. 111348

The celebratory address was given by Bishop Ambrose on the name-day of Empress Catherine II (1762–1796). Princess Sophia Frederika Augusta Anhalt-Serbstskaya, who came to Russia to be baptized into the Orthodox faith, was given the name Ekaterina, the Russian name of her patron saint Catherine. The empress’s name-day was a great state festival for the Russian Empire.

The address, given on 24 November 1786 by Bishop Ambrose, was printed in a separate edition. The copy that found its way into the Imperial Library (probably the Court Servants’ Library) had a folder consisting of fly-leaf paper on cardboard, with a special label showing the book’s sequential number on the shelf.

Ambrose (Serebryannikov) was until 1782 prefect of the Moscow Ecclesiastical Academy, and after that became Archimandrite of the Antoniev Monastery in Novgorod. He was ordained Bishop of Olonetsk and Kargopol on 26 December 1783 and Bishop of Ekaterinaslav and Cherson on 28 November 1786. He died in 1792 (Stroev 1877, pp. 39, 60, 487). VVV EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Bykova 1971, no. 114; Petrov 1958, no. 1104

R134
Mosaics

a) The Apostle Peter

Russia (St Petersburg district), Ust'-Ruditsa, workshop of M.V. Lomonosov, 1761
Smalt, Roman mosaic; in stone slab; 68 × 58 × 5 cm
PROVENANCE entered the Hermitage between 1918 and 1935
State Hermitage Museum inv. no. ERKm-676

b) The Apostle Paul

Russia (St Petersburg), workshop of M.V. Lomonosov, master Matvey Vasilievich Vasiyev, 1769
Smalt, Roman mosaic; in copper pan; 52 × 41 × 2.3 cm
INSCRIPTIONS НАБИРАЛ МАСТЕР МАТВЕЙ ВАСИЛЬЕВ С ОРИГИНАЛА МОЗАИЧНОГО ИСКУССТВА ИНСПЕКТОРА ТИТУЛЯРНОГО СОВЕТНИКА ИВАНА БЕЛЬСКОГО ПОД ВЕДОМСТВОМ КАНЦЕЛЯРИИ СТРОЕНИЯ ИМПЕРАТОРСКИХ ДОМОВ И САДОВ В С.-ПЕТЕРБУРГЕ 1769 ГОДА. КПТ (Taken by master Matvey Vasiliev from the original mosaic art of Inspector and Titular Councillor Ivan Belsky under the chancellor's Imperial House and Garden Construction Department in St Petersburg, 1769. KPT)
PROVENANCE entered the Hermitage in 1769 and placed in the Gallery of Valuable Objects by Catherine II
State Hermitage Museum inv. no. ERKm-678

The name of the outstanding Russian academic and encyclopaedist M.V. Lomonosov is connected with a revival of monumental mosaic art in Russia. Lomonosov first discovered mosaics for himself in 1734, in the Cathedral of St Sophia in Kiev, and subsequently spent many years searching for Old Russian mosaics in the cathedrals of Novgorod and Moscow. These Old Russian mosaics played a central role in the formation and development of the monumental and decorative style of Lomonosov's own mosaic works. He spent much time conducting research into the preparation of coloured glass and dyes, and built a factory on the River Ruditsa, near St Petersburg, to manufacture them. After several experiments, he produced 112 colours and 1,000 tints of smalt, which even exceeded the palette of the then famous Vatican mosaic workshop. Lomonosov mastered the technique of mosaic art independently and taught it to several others. More than 40 mosaics were produced in his workshop between 1752 and 1769.

This image of the Apostle Peter has been executed in the brightly-coloured monumental style typical of Lomonosov's workshop; the mosaic is composed of small cubes of Ust' Ruditsa smalt of different sizes, set into an incised stone slab. The picture, with its smalt of varied colours and predominance of green, is strikingly expressive.

M.V. Vasiliev (1732–1782) was a talented pupil of Lomonosov, and after Lomonosov's death he became the instructor in mosaics at the Ust'

R-134b



Ruditsa factory. The image of the Apostle Paul is distinctive for its rich palette and brilliant technique, reminiscent of oil paintings and of the Vatican workshops, but is different from the monumental mosaics produced at Ust' Ruditsa by M.V. Lomonosov. This is one of the last pieces made at the workshop. EAT

EXHIBITION HISTORY St Petersburg 1911; Leningrad, Hermitage 1984, no. 84; Leningrad, Hermitage 1986
BIBLIOGRAPHY Makarenko 1915, p. 79; Makarov 1949, p. 28; Makarov 1950, pp. 181, 182; Vinner 1953, pp. 195, 196; Nekrasova 1988, pp. 75, 77, 78

R135

Chrism case with a scene of baptism on lid

Russia (St Petersburg), 1779

Silver, gilding, carving, engraving; 6.6 × 18.2 × 11.6 cm

MARKS A3 (AZ), unknown assay master, city; dated 1779

PROVENANCE transferred in 1956 from the Central Museums Fund for Imperial Palaces; formerly in the Strelna Palace, and in the church of the Transfiguration before the 1920s

State Hermitage Museum inv. no. ERO–8785

A chrism case is a vessel used at baptism. Inside are small glasses containing chrism and anointing oil, with scissors. This chrism case was made for the christening of Grand Duke Konstantin Pavlovich, son of Grand Duke Pavel Petrovich and grandson of Empress Catherine II. Its upper lid is decorated with an engraved scene of a baptism. The underside shows a two-headed eagle with the monogram of Empress Catherine II. LAZ EXHIBITION HISTORY Moscow 1988, no. 334; Turin 1991, no. 49; Amsterdam 1996, no. 68; Florence 1998, no. 68 BIBLIOGRAPHY Moscow 1988, no. 334

R136

Medal to mark the foundation of the cathedral of St Isaac of Dalmatia in St Petersburg

Russia, St Petersburg Mint, medallist Timofei Ivanovich Ivanov, 1768

Gold, stamping; diameter 6.4 cm

INSCRIPTIONS obverse Б[ОЖИЕЮ] М[ИЛОСТИЮ] ЕКАТЕРИНА II ІМПЕРАТ[РИЦА] И САМО-ДЕРЖ.[ИЦА] ВСЕРОСС[ИЙСКАЯ] (Catherine II, Empress of All Russia, by the Mercy of God); beneath portrait ТИМОФЕЙ ІВАНОВЪ (Timofei Ivanov); reverse ВОЗДАДИТЕ БОЖІЕ БОГОВИ, А КЕСАРЕВА КЕСАРЕВИ, МАТВ[ЕЙ] ГЛАВ[А] 22. СТИХЪ 21. 1768 (Render unto God what is God's and unto Caesar what is Caesar's, Matthew 22: 21, 1768); initials of medallist TI

PROVENANCE transferred in 1922 from the Academy of Sciences

State Hermitage Museum inv. no. Az–255

At the foundation ceremony of the third cathedral of Saint Isaac of Dalmatia in St Petersburg, held on 8 August 1768 in the presence of the Empress, an ark was placed under the first stone, containing coinage from the reign of Catherine II and a medal, the reverse of which bears an impression of the new cathedral designed by Antonio Rinaldi. The medal was produced by Timofei Ivanov (1729–1802/3). ESS EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY *Sobranie* 1840, no. 161; *Zhurnal* 1768, p. 156

R-135



R-136



R137 Miniature icon with The Transfiguration

Russia (St Petersburg), master A. Lopov, 1761
 Enamel, copper, paint, ornamental silver rim; 8.5 × 6.5 cm
 INSCRIPTIONS on counter-enamel НАПИСАЛЪ
 МАСТЕРЪ МИХА[И]ЛА ЛОПОВ В САНКТ-
 ПЕТЕРБУРГЕ ФЕВРАЛЯ 16ГО ДНЯ 1761ГО
 ГОДА (Painted by master Mikhail Lopov in St Petersburg
 on the 16th Day of February 1761)
 PROVENANCE purchased by the Hermitage in 1975
 State Hermitage Museum inv. no. EPP-7801

Mikhail Andreevich Lopov (1723-?) was a
 master of enamel who studied with his father
 and grandfather, both of whom worked in the
 Embassies Department (known from 1719 onwards
 as the Collegium for Foreign Affairs) in Moscow.
 While still young he travelled to St Petersburg,
 where he settled. This icon is made from an
 engraving in the illuminated Bible by the Dutch
 publisher N. Piscator in 1650 (Komelova 1995,
 pp. 137–45). The Bible was illustrated by engravings
 based on drawings by Dutch artists. Engravings
 were widely used in eighteenth-century Russian
 art as a source of inspiration for icons, but signed
 works are rare in mid-eighteenth-century miniature
 enamel icons. The drawing in this icon is precise
 and methodical, but this does not detract from
 its artistic value; its tones are bright and
 translucent, with a wealth of pink, lilac and
 pale blue. The icon may have been used as part
 of a *panagia* or have come from the decoration
 of a Gospel book. GAP

EXHIBITION HISTORY Leningrad, Hermitage 1981,
 p. 8
 BIBLIOGRAPHY Komelova 1978/I, p. 238, fig. 75;
 Komelova 1995, pp. 137–45; Mukhin 1996, p. 111

R138 Medal awarded in the Russo-Turkish war of 1769–74

Russia (St Petersburg Mint), medallist Timofei Ivanovich
 Ivanov
 Gold, stamping; diameter 5.3 cm
 INSCRIPTIONS obverse Б. М. ЕКАТЕРИНА II
 ИМП[ЕРАТРИЦА] И САМ[ОДЕРЖИЦА]
 СЕР[ОССИЙСКАЯ] ЗАСТУПНИЦА ВЪРНЫМЪ
 By the Mercy of God, Catherine II, Empress and Ruler of
 All Russia, Defender of the Faith); beneath portrait
 ТИМОФЕЙ ІВАНОВЪ (Timofei Ivanov); reverse
 ПОТЩИТЕСЯ И НИЗРИНЕТЕСЯ (Endeavour and
 overthrow); ПОБОРНИКУ ПРАВОСЛАВІЯ (To an
 upholder of Orthodoxy)
 PROVENANCE entered Hermitage in 1901 with note
 found on the bottom of Chesmen Bay in the wreck of
 the St Eustacia'
 State Hermitage Museum inv. no. Az-262

R-137



R-138



R-139



Documents of the St Petersburg Mint for 1769
 list an undated group of extremely rare gold
 medals weighing 20, 15, 12, 5 and 3 *chervontsy*,
 referred to simply as ‘medals for a current military
 event’. No other information is given that might
 reveal the purpose for which they were made.
 The wording on both sides of the medals, together
 with the image on the reverse, of a cross hovering
 above the clouds, out of which lightning is shooting
 and destroying a Turkish mosque, speak of Russia’s
 hope that the war with Turkey would turn out
 in her favour, with Christianity triumphing
 over Islam.

V.A. Durov, a researcher of Russian medals,
 has suggested that the medals were intended for
 the representatives of the Greek population in
 Morea, who were allies of Russia in the war against
 the Turks (Durov 1986, pp. 116–18). Of the four
 medals preserved in the Hermitage, one was
 recovered in 1899 from the bottom of Chesmen
 Bay, where a Russian squadron arrived in 1770
 after having sailed around Europe and where, in
 the victorious battle of 24–26 June, the entire
 Turkish navy was destroyed. ESS

EXHIBITION HISTORY not previously exhibited
 BIBLIOGRAPHY Schukina 1977, pp. 181–84

R139 Medal commemorating the birth of Grand Prince Konstantin Pavlovich

Russia, St Petersburg Mint, medallist Carl Alexandrovich
 Leberecht and Johann Balthazar Gass, 1779
 Silver, stamping; diameter 6.4 cm
 INSCRIPTIONS obverse Б. М. ЕКАТЕРИНА II ИМ-
 ПЕРАТРИЦА И САМОДЕРЖИЦА ВСЕРОСС
 (Catherine II, Empress and Ruler of All Russia, by the
 Mercy of God); beneath portrait С. ЛЕБЕРЕЧТ F;
 reverse: С СИМИ / ВЕЛ. КН. КОНСТАНТИНЪ
 ПАВЛОВИЧЪ РОДИЛСЯ В ЦАРСКОМ СЕЛѢ
 АПРЕЛЯ 27 ДНЯ 1779 ГОДА (Grand Prince Konstantin
 Pavlovich, born at Tsarskoye Selo, 27 April 1779); to right,
 above edge GASS
 PROVENANCE entered Hermitage in 1850
 State Hermitage Museum inv. no. PM-1547

Catherine II’s far-reaching and cherished ambitions,
 later known as the ‘Greek Plan’, were linked to the
 birth of her second grandson. It was no coincidence
 that the child was named Konstantin (Constantine),
 that his first wet-nurse was a Greek named Eleni,
 and that his valet was a Greek named Demetrios
 D. Kuruta. In the event of victory in the escalating
 Russo-Turkish war, the empress hoped, in her
 own words, that ‘the ancient Greek empire will
 be restored amidst the ruins of barbarian power.
 Russia promises to leave a fully independent
 Empire to be delivered to the young Grand Prince
 Konstantin Pavlovich ...’ (RBS, Knappe-
 Küchelbecker volume, 1903, p.156).



R-140

This aspiration is clearly discernible in the composition of the reverse of the medal, which was made after a drawing by Yakov Shtelin (Pekarsky, 1870, p. 566). The foreground shows Faith, Hope and Charity, with the new-born baby being held by the central figure, while to the right, in the distance, the cathedral of Hagia Sophia at Constantinople can be seen with the minarets added to it by the Turks. ESS

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY *Sobranie* 1840, no. 185

R 140

Insignia of the Order of St Catherine, with ribbon

Russia (St Petersburg), late 18th century

Gold, silver, rose-cut diamonds, enamel; ribbon: silk, moiré, silver thread, tinselling; stamping, engraving, filigree, paint; ribbon: silver embroidery; 7.5 × 6 cm; ribbon 14.5 × 11 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the collection of Fyodor I. Plyushkin, Pskov

State Hermitage Museum inv. no. VZ-1316; IO-21259

The dating and classification of this medal (Minor Cross) is based on the fact that its shape and the details of the image in the centre of the medallion are similar to the 1797 Statute drawing, in particular the robe and crown of St Catherine and the number of jewels (26 stones frame the medal, a further three make up the central shaft of the cross, and two each make up the arms).

MAD

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R 141

Order of St Vladimir

This order was established by Catherine the Great on 22 September 1782 to mark the twentieth anniversary of her coronation. Similar to the Order of St George, established earlier, the new order was divided into four classes and intended as a reward to both civil and military figures, for zeal in service. The fourth class of the order was for thirty-five years' irreproachable service, and those to whom it was awarded were granted the right to a hereditary peerage.

The empress's choice of patron saint for this order was intended to demonstrate her devotion to truly Russian values, as she herself was of German origin.

Each knight of the order was granted a yearly pension, and in his turn made a specified contribution to charitable aims. The insignia was



R-141b



a regular cross in red enamel, edged in black, with the monogram CB (SV) on a princely robe in the centre and attached to a ribbon, consisting of one red and two black stripes; a first-class insignia was worn on the thigh with the ribbon hung over the right shoulder, second and third-class insignia were worn around the neck, and the fourth-class insignia was worn in the buttonhole. The order had no specific uniform. A star, affixed to the clothing on the left side of the chest, accompanied both first- and second-class insignia.

a) First- and Second-Class insignia

Russia (St Petersburg), late 18th – early 19th century
Gold, enamel; stamping, casting, enamelling, paint on enamel, setting; 6 × 6.6 cm

INSCRIPTIONS obverse: monogram consisting of the letters CB (SV = Saint Vladimir); reverse: date of the foundation of the order: 22 [СЕНТЯБРЯ] 1782 (22 [September] 1782)

State Hermitage Museum number inv. no. Vz-292

The red enamel is laid on an unworked metallic plate and thus does not give the luminous effect characteristic of insignia produced during the nineteenth century. All this is consistent with eighteenth-century traditions.

b) Star

Russia (St Petersburg), late 18th – early 19th century
Silver, silver wire, silver thread, silk, canvas, paper; imprinting, silver embroidery; 10.5 × 10.5 cm

INSCRIPTIONS СРКВ (SRKV = Saint Vladimir, considered Apostle) also motto of order ПОЛЬЗА, ЧЕСТЬ И СЛАВА (Profit, Honour and Glory)

PROVENANCE entered Hermitage in 1919 from the collection of the Princes Yusupov; in Department of Precious Objects until 1937

State Hermitage Museum inv. no. IO-1166

The Star of the Order is octagonal, consisting in effect of two squared-off stars, one of silver and another of gold, placed crosswise over each other and giving it ‘alternating points of silver and gold’, as described in the statute. The maker evidently treated it as a composition of two stars, and attached four gold points with silver thread to the central part of each side of the four-pointed silver star, these sides also being sewn on with small-looped silver thread all around the edges of the arms. MAD

EXHIBITION HISTORY Leningrad, Hermitage 1956; Leningrad 1986; St Petersburg, Hermitage 1996, nos 86, 97

BIBLIOGRAPHY *Russkiye ordena* 1996, nos 86, 97

R 142

Prologue: September to November

Russia (Moscow), 1779

Paper, headpieces, engraving on covers; binding: leather-covered boards; 32 × 2 × 6 cm

INSCRIPTIONS three ex-libris bookplates:

ИМПЕРАТОРСКАЯ ЭРМИТАЖНАЯ

ИНОСТРАННАЯ БИБЛИОТЕКА Шкапъ 2 полка 8

№ 283 (The Imperial Hermitage Foreign Library,

Bookcase 2 Shelf 8 no 283); ИМПЕРАТОРСКАЯ

ЭРМИТАЖНАЯ РУССКАЯ БИБЛИОТЕКА Шкап. 1

пол[ка] № 315 (The Imperial Hermitage Russian Library,

Bookcase 1, Shelf 315), ИМПЕРАТОРСКАЯ

ЭРМИТАЖНАЯ БИБЛИОТЕКА Шкафъ 38. Полка

1. № 9 (The Imperial Hermitage Library, Bookcase 38,

Shelf 1, no. 9)

PROVENANCE from the Imperial Hermitage Library

State Hermitage Museum inv. no. 246638

A prologue is a collection of church educational literature. The earliest lists of prologues date back to the twelfth and thirteenth centuries and were compiled in Byzantium, where they were known as *synaxaria*. The Russian title ‘prologue’ is derived from *prologos*, the Greek for ‘foreword’. In Russia, these prologues gradually developed in their own way, away from the original Byzantine form. They generally related the lives of the Slavonic and Russian saints, together with teachings and moral tales. Such collections were very popular and were read both in churches and in monastic services. The first printed prologue was produced in 1641 and reprinted many times (Derzhavina 1976, p. 125). Beside the date of 24 November are the words: ‘Memorial of St Catherine the Martyr’ and an account of her short life.

The Imperial Hermitage Library contained collections of books printed in Cyrillic script, which were not distributed throughout the library collection, but kept in one place. The editions collected here were intended to demonstrate Russian pre-Petrine printing, and include famous works which are of very great significance in Russian cultural history, such as the Ostrog Bible of Ivan Fyodorov (1581), the first version of the Holy Scriptures in the Russian language. Other titles include *The Military Cunning and Training of the Infantry* (1647), the first illustrated book from Moscow with secular content, and Leonty Magnitovich’s *Arithmetic* (1704) as well as other editions. In the mid-nineteenth century many books were transferred to other book vaults, but the bookplates retained on them continue to supply a wealth of information on the Hermitage’s book collection. The three bookplates on the Prologue are good examples of this. VVV
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Afanasyeva 1987, no. 605; Petrov 1958, no. 1041



R-143

R 143

Chalice

Russia (St Petersburg), 1730s; cut-diamond decoration, 1830s

Gold, silver, cut diamonds; stamping, engraving, punching; height 33.5 cm; base diameter 18 cm

PROVENANCE from the Sts Peter and Paul Cathedral in St Petersburg

State Hermitage Museum inv. no. E-13812

Gold chalice, with stamping. The cup, which is divided into cartouches containing female heads and cherubim, bears four stamped compositions on a punched background. These depict the Crucifixion with attendant figures, the Apostle Peter, the Apostle Paul and the Last Supper. The latter scene, as well as Christ’s halo, the lamp and the lower edge of the table, is embellished with cut diamonds in silver settings. The architectural details and fragments of the drapery are decorated with engraved ornament. The stem, which takes the form of a baluster, is decorated with stamped ornament consisting of plant tendrils on a punched background, and acanthus wreaths. The pedestal

has two tiers: the upper is octagonal in form with plant ornamentation, and the lower has eight sections with four cherubim amongst similar ornamentation. The cup contains a gold receptacle with a protruding profiled edge.

Amongst the material shown in the 1915 Church Antiquities Exhibition, a letter from the court department of the Sts Peter and Paul Cathedral has been preserved, together with a list of ‘old church memorials preserved in the Peter and Paul Cathedral of Petrograd ... for display in the exhibition organized by the Committee of the Grand Duchess Tatiana Nikolaevna for the rendering of aid to victims of military action’ (Hermitage Archives, f. 1, op. 9, d. 40, ch. 4).

According to this document, the chalice was shown as part of a complete range of traditional liturgical items: ‘No 8: Golden vessels: chalice, paten, receptacle, two plates, total content 11 pounds 6 ¼ *zlotniks* of gold’ (Hermitage Archives, f. 1, op. 9, d. 40, ch. 4, l. 73 ob).

It is evident from this list that all the vessels mentioned had already been listed in the inventories of the Sts Peter and Paul Cathedral at the end of the eighteenth century (no earlier inventories are preserved) and it has been suggested that they were made for the dedication of the Cathedral in 1733. The cut diamond decoration on the chalice is of later provenance; the diamonds were given to the Sts Peter and Paul Cathedral in 1830 by Grand Duchess Anna Pavlovna.

Nikolai Makarenko noted that the ‘lightly and delicately stamped’ images on the chalice sides, made by a great master, were ‘unnecessarily’ adorned with a frame of cut diamonds and rosettes. (Makarenko 1915, p. 33).
OGK
EXHIBITION HISTORY Petrograd 1915
BIBLIOGRAPHY Makarenko 1915, pp. 33, 78, 79

R144
Chalice

Russia (St Petersburg), 1795–97
Gold, silver, cut diamonds, enamel; stamping, polishing, engraving, punching, paint; height 23 cm; base diameter 12 cm
INSCRIPTION ПИТИ ОТ НЕЯ ВСИ СІА ЕСТЬ КРОВЬ МОЯ НОВАГО ЗАВЕТА ЯЖЕ ЗА ВЫ ИЗЛИВАЕМАЯ ВО ОСТАВЛЕНИЕ ГРЕХОВ
(This cup is the new testament in my blood shed for the remission of sins)
MARKS St Petersburg control stamp 179*, assay master A.3. (AZ); gold letter Ш (Sh), silver content 84 *zlotniks*
PROVENANCE from the Cathedral of the Winter Palace, St Petersburg
State Hermitage Museum inv. no. E-9756

Gold chalice with four painted enamel medallions depicting The Last Supper, The Archangel Michael, The Mother of God and Christ. The medallions are



surrounded by cut diamonds set in silver, with a decoration of stamped laurel wreaths. The pedestal is faceted with polished gold and embellished in the centre with a convex band, bearing stamped and engraved ornament of oak leaves bound with ribbons. The upper edge of the stem is decorated with an acanthus garland of stamped gold on a punched background and spoon-shaped polished ornamentation.

Nikolai Makarenko first described the chalice as an eighteenth-century product (Makarenko 1915, p. 29). The St Petersburg mark, with the first three figures clearly shown as ‘179’, indicates that it was produced in the 1790s. The use of the assay mark AZ (and not ‘AYa’, as shown in the Hermitage inventory, which suggested Alexander Yashinov) allows the dating to be narrowed down to the

period between 1795 and 1799 (Felkersam, *Inventories*, vol. 1, p. 51).
A chalice with similar design and themes and bearing the same marks (State Hermitage Museum inv. no. ERO-8189) has the same dating. The only difference between the two objects is the cut-diamond decoration on the work displayed; its presence gives this chalice a more ceremonial appearance and suggests that it was intended for the Cathedral of the Winter Palace. OGK
EXHIBITION HISTORY Petrograd 1915; Amsterdam 1996, no. 231; Florence 1998, no. 127
BIBLIOGRAPHY Makarenko 1915, p. 29

R145 Chalice

Russia (St Petersburg), Jean-François Xavier Boudde, 1790
Gold, enamel; casting, stamping, filigree, paint; diameter
16.5 cm

INSCRIPTIONS on upper edge ЯДЕТИ МОЮ ПЛОТЬ
И ПИЯТИ МОЮ КРОВЬ ВО МНЕ ПРЕБЫВАЕТЪ
И АЗЪ ВЪ НЕМЪ (He who eats my flesh and drinks my
blood shall live in me, and I in him); on base П.5.29.

SOLOD. BOUDDE. ST. PETERSBOURG (P 5 29 Solod
Boudde St Petersburg)

MARKS St Petersburg, 1790; master H.M. (NM), assay
master Nikifor Moschalkin

PROVENANCE ordered by Catherine II for the church
of the Yekaterinin Palace at Tsarskoye Selo; entered
Hermitage in 1933

State Hermitage Museum inv. no. E-13103

Gold chalice; the cup is smooth and polished,
covered with a gold filigree network and bearing
two rosettes in oval frames and two grisaille-painted
enamel medallions depicting The Last Supper and
The Lamentation. The base of the cup is decorated
with raised plaited ornamentation and geometrical
gold filigree garlands. The tall stem is stamped in
the form of joined wheels with rounded thickening
above and a rim below. The base, like the cup, is
covered with gold filigree with four raised rosettes
in oval frames, and decorated with plaited
ornamentation and garlands. The lower part has
a stamped garland of gold flowers on a punched
background of vine shoots surrounding two rows
of raised ornamentation in the form of a plait.

Boudde, a Frenchman by birth, moved to
St Petersburg from Hamburg in 1765 and in 1769
was admitted to the foreign jewellers' workshop.
In 1778 he became assistant chief jeweller, and
was chief jeweller himself from 1779 to 1785.
A first-class craftsman, Boudde produced many
liturgical objects, ceremonial vessels, firearms,
ornaments and snuffboxes. His customers included
the principal St Petersburg grandees and the court.
He used the mark FXB.

Boudde frequently employed filigree decoration
in his works of the 1780s and 1790s. In this piece,
and in many other St Petersburg and Moscow
works of the time, the filigree is not soldered to
the base, but only around the contours.

The traditional nature of this design is
combined with decoration characteristic of the
end of the eighteenth century: the introduction
of white and light-blue grisaille enamel. The
enamel medallions were probably made by
G.I. Kozlov. The archives show that in 1790 the
empress ordered a similar 'gold chalice, embellished
with filigree and two enamelled icons, from Boudde,
which she granted on 29 August 1790 for the
dedication of the Cathedral of the Holy Trinity
at the Alexander Nevsky Monastery' (Hermitage
Archives, f. 1, op. 9, d. 40, ch. 7, p. 14). This chalice
was taken to the 1915 Church Antiquities



R-145

Exhibition in Petrograd from the sacristy at the
Alexander Nevsky Monastery where it had always
been kept.

An inscription similar to the Hermitage
engraving, reading 'Boudde St Petersburg
pesse 4 26 solot', remains on the chalice. Similar
to the Hermitage work is a 1789 chalice produced
by the Moscow master K. Muller, installed by
Metropolitan Platon in the Trinity Monastery
of St Sergei (Moscow Kremlin Museum, inv.
no. MR-847), and also decorated with grisaille
medallions bearing depictions of The Last Supper
and Christ the Great Priest (*State Armoury* 1988,
p. 123, fig. 83). OGK

EXHIBITION HISTORY Memphis-Los Angeles-Dallas
1991-92; St Petersburg, Hermitage 1993, no. 119;
Stockholm 1998-99, no. 547

BIBLIOGRAPHY Voronov 1982, pp. 90, 92; Kuznetsova
1986, p. 43; St Petersburg 1993, no. 119



R 146

Communion set

Russia (Moscow), 1796

Silver, casting, gilding, niello, carving, engraving; chalice 33.6 × 13.1 × 19.5 cm, paten 7.5 × 22.5 × 22.5 cm; star 11.7 × 16 × 16.5 cm

MARKS SG, unknown master; АОП (АОР), unknown alderman; АТ, assay master Andrei Titov, city of Moscow, 1796

INSCRIPTIONS ЯДЫ МОЮ ПЛОТЬ И ПИЛИ МОЮ КРОВЬ ВО МНЕ ПРЕБЫВАЕТ И АЗЪ В ОНОМЪ РЕЧЕ ГДЕ (Whosoever eats my flesh and drinks my blood shall remain in me and I in him, saith the Lord); СЕ АГНЕЦЪ БЖИЙ ВЗЕМЛИ ГРѢХИ МИРА (The Lamb of God who taketh away the sins of the world)

PROVENANCE transferred from the State Repository of Precious Objects in 1951

State Hermitage Museum inv. no. ERO–8156, 8147, 8036

The cup depicts the Mother of God, the Pantokrator, John the Baptist and the Man of Sorrows, all in oval medallions; the stand shows scenes from the Passion, the Agony in the Garden, the Flagellation, Christ before Pilate, and the Betrayal. Niello decoration was often employed by Moscow silverware masters for embellishing items used in churches, but a communion set decorated only with niello and engraved ornamentation is very rare in eighteenth-century Moscow silverware. LAZ

EXHIBITION HISTORY Paris 1986, no. 541; Leningrad, Hermitage 1987, nos 484–485; Moscow 1988, nos 340–42

BIBLIOGRAPHY Moscow 1988, nos 340–42

R 147

Purificator

Russia, late 18th century

Velvet, silk fabric, silver thread, wire-ribbon, filigree, sequins, sheeting, foil; couch-work on velvet, die-stamping, woven fringe; 45 × 43 cm

PROVENANCE transferred from State Museum Fund in 1950

State Hermitage Museum inv. no. ERT–15506

Purificator made of red velvet with gold embroidery, characteristic of the eighteenth century. In the centre is an ornamented cross on a radiating background, and at the terminals a Baroque decoration in the form of symmetrically arranged branches with flowers, including cornucopiae and radiating beams. Along the edge is a woven fringe of fine silver thread and patterned pendants, characteristic of the eighteenth century. The lining's good state of preservation suggests that it was replaced at a later date.

The cover may initially have been kept in the sacristy of one of the Winter Palace churches in St Petersburg. EYM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R-147



R 148

Icon-covers with the Mother of God

a) The Mother of God of Georgia

Russia, 18th century

Canvas, paper, foil, lace, freshwater pearls, glass, silver, copper, wire-ribbon, linen thread; couchwork embroidery, inlay, stamping, setting; 74 × 56 cm

PROVENANCE transferred from GOKHRAN to the Russian Museum, Leningrad; then in the State Museum of Ethnography; in Hermitage from 1941

State Hermitage Museum inv. no. ERT–9161

Open needlework with freshwater pearls and lace, on a background of raspberry-red and yellow foil, with decorative applications of glass, crystal and mother-of-pearl. Finishing with wire-ribbon and sequins. Traditional depiction of the Mother of God of Georgia with the Christ Child on her left arm. The Baroque ornament on the Mother of



R-148b



God's garment consists of large, luxuriant flowers with rose branches and carnations, with ribbons; Christ's garment is decorated with a diagonal check pattern. The *maphorion* and the edge of the garment bear decorative markings, and the *maphorion* has three large stars. The *maphorion* of the Mother of God is glued to a paper with notes written in black eighteenth-century cursive.

The sewing methods, materials and ornamentation are characteristic of late eighteenth-century openwork. The details of the revetement are similar to those of the other icon frame from the Hermitage collection (inv. no. ERT-9162); both were made in the same workshop, where similar icons were produced.

b) The Mother of God of Vladimir

Russia, late 18th century

Paper, canvas, linen cord, silver, pearls, emeralds, mother-of-pearl, inlay; 22 × 16.5 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the Ivan A. Galnbek collection

State Hermitage Museum inv. no. ERT-9082

Traditional depiction of the Mother of God of Vladimir, otherwise known as the Mother of God of Tenderness. Open needlework with pearls on linen cord on a background of coloured foil with a lining of paper and canvas. On the shoulder area are stars formed by small pierced holes set with glass and emeralds. EYM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R149

Chalice, paten and plate

Russia (St Petersburg), mid-18th century

a) Chalice

Gold; stamping, engraving, punching; height 36 cm; diameter of base 19 cm

PROVENANCE formerly in the church of the Yekaterinin Palace at Tsarskoye Selo; entered Hermitage in 1922 in Byzantine Department; on 27 July 1928 transferred by Sergei Troinitsky for preservation to the modern Applied Art Department (Hermitage Archives, f. 1, op. 5, d. 4 for 1922, l. 4)

State Hermitage Museum inv. no. E-13811

b) Paten and plate

Gold; stamping, engraving, punching; paten: diameter 20.2 cm, plate 20 cm

PROVENANCE transferred from the church of the Yekaterinin Palace at Tsarskoye Selo in 1933 ('Antikvariat' document 171, no. 25708)

State Hermitage Museum inv. no. E-13091, 13092

Chalice of burnished gold with stamped decoration. The cup shows three stamped scenes: The Last Supper, The Crucifixion, and The Entombment, divided from each other by palm branches. The depictions are decorated with engraved and punched ornamentation. The tall stem is decorated with cloud-shaped stamps, and bears three figures of cherubim. The base is decorated with ornamentation in the form of shells with images of cherubim amongst clouds. The bowl has a protruding profiled edge.

The paten is of gold, with an undulating profiled edge embellished with paired angel heads in clouds,

stamped on a punched background. It was most probably commissioned.

The plate was made by an anonymous master from the factory at Tula, situated not far from Moscow. MNK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-149a



R150

Baptismal bowl

Russia, Moscow, master Semyon P. Kuzov, 1782
Silver, casting, stamping, engraving; 30.7 × 34.6 × 34.6 cm
STAMPS СПК (SPK), master Semyon Kuzov; СБ (SB),
assay master S. Belkin; АОВ (AOV), unknown alderman,
city of Moscow, 1782

INSCRIPTIONS СΙΑ ВОДОСВЯТНАЯ ЧАША
ДАНА ВЛАДУ В ЦЕРКОВЬ ЗА ЯУЗОЮ РЕКОЮ
КОЗЬМЫ И ДАМИАНА, ЧТО В СТАРОЙ
КУЗНЕЦКОЙ В ПОМИНОВЕНИЕ РОДИТЕЛЕЙ
МОСКОВСКАГО ПЕРВОЙ ГИЛЬДИИ КУПЦА
ЛУКИ АФАНАСЬЕВА СЫНА ДЕВЯТОГО. ВЕСУ
В НЕЙ 6 ФУНТ. 55 ЗОЛ. 1782 ГОДУ МАРТА 4 ДНЯ
(This holy water cup was lodged at the church of
Sts Cosmas and Damian behind Yauza river as a prayer
offering in the Old Kuznetsk for the repose of the parents

of Moscow Merchants' Guild Member Luka Afanaseyev
the 9th Son. Weight 6 pounds and 55 *zlotniks*, 4th March
1782)

PROVENANCE transferred from the State Precious
Objects Store in 1951

State Hermitage Museum inv. no. ERO-8138

The cup is decorated with a stamped vine
pattern along its rim. It was lodged in the church
of Sts Cosmas and Damian by the merchant Luka
Afanasyev in 1782, and is a magnificent example
of the work of the Moscow silversmiths of the
second half of the eighteenth century. LAZ
EXHIBITION HISTORY Paris 1986, no. 540; Leningrad,
Hermitage 1987, no. 478; Moscow 1988, no. 337
BIBLIOGRAPHY Bernyakovich 1977, no. 98; Moscow
1988, no. 337



R-151



R151

Lance

Russia, Tula, late 18th century

Steel, copper, casting, notching; 23.8 × 4.8 × 1 cm

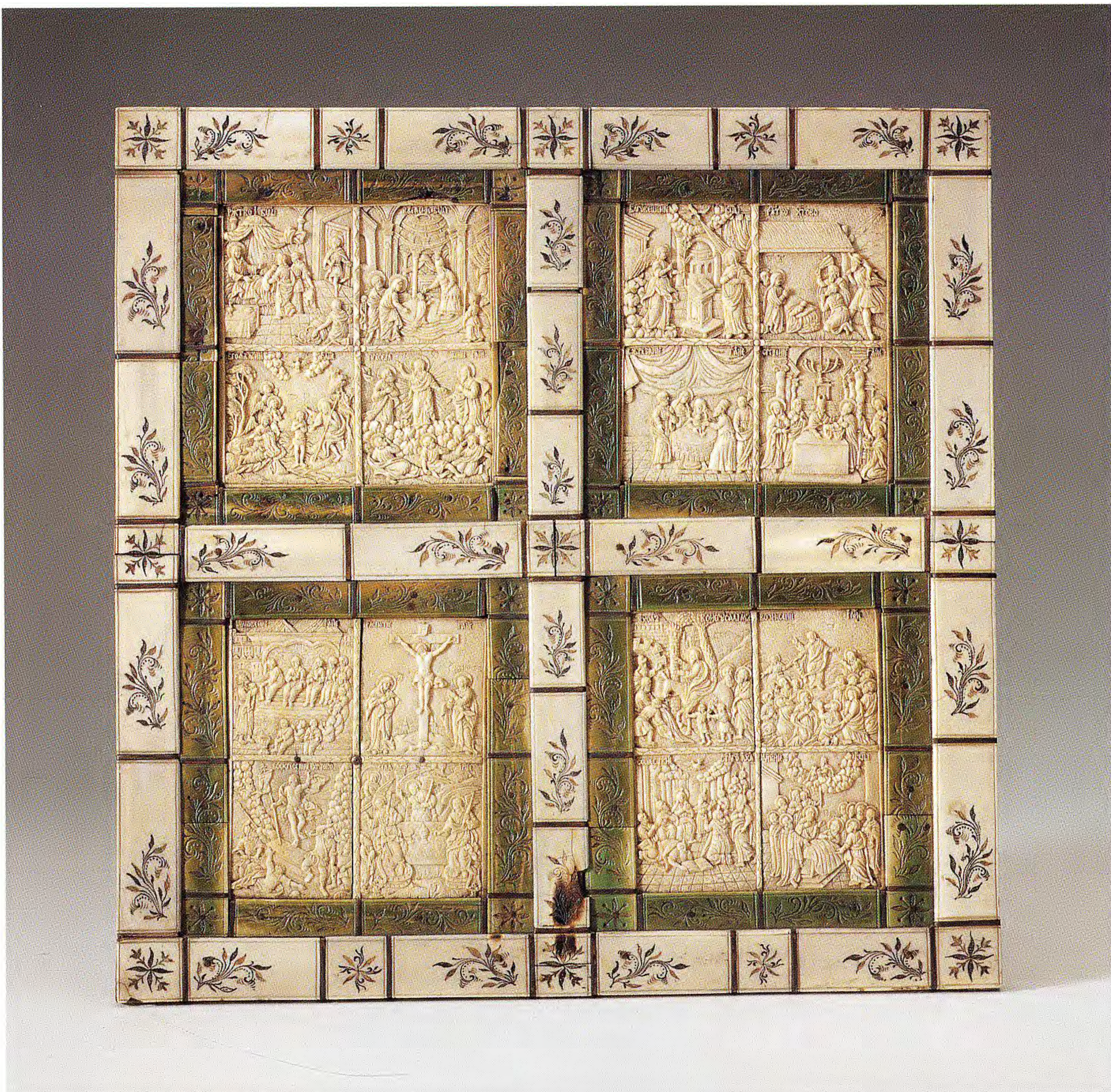
PROVENANCE transferred from the State Museum of Ethnography in 1941

State Hermitage Museum inv. no. ERM-2476

The lance is a double-edged knife with a short triangular edge, used for cutting up small pieces of communion bread. Symbolically, it represents the spear that pierced the side of the crucified Christ. A religious artefact made of steel is very rare indeed, and most probably this one was commissioned. The lance was produced by an anonymous master armourer of the Tula Arms Factory, not far from Moscow. MNK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R152
Icon with sixteen Feasts

Russia (Kholmogory), mid-18th century
Bone, carving, etching, engraving; 31.4 × 32.1 cm
PROVENANCE purchased by the Hermitage in 1971
State Hermitage Museum inv. no. ERK-1051

This icon consists of four squares, in each of which four single-figure carved plaques are mounted, showing scenes from the Gospels. The plates, as well as the decorative framework, are attached to a board, the rear side of which is covered with light-blue silk fabric. The alternating green and white plaques, with engraved floral ornamentation on the frame are characteristic of Northern Russian bone-carving work of the mid-eighteenth century.
INU

EXHIBITION HISTORY Leningrad, Hermitage 1984, no. 175; St Petersburg, Hermitage 1993, no. 167
BIBLIOGRAPHY Ukhanova 1981, p. 51; Ukhanova 1994, p. 144; Ukhanova 1996, pp. 64, 65

R153
Sakkos

Russia, 2nd half 18th century
Metallic silk, silken thread, wire-ribbon, flattened gold wire, brocade, pearls, couchwork embroidery; back length 135 cm
PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the Ivan A. Galnbek collection
State Hermitage Museum inv. no. ERT-1025

Embroidery of metallic thread and green silk in the form of undulating twisted branches with flowers and leaves, completed in pink silk with faint monochrome drawing. First the panels of fabric were embroidered, from which the vestment was later cut. The embroidery is reminiscent of the silk, that was made in insufficient quantities in Russian factories in the eighteenth century, which necessitated importation from France and made it very expensive. The sleeves, sides and hem are edged with broad strips of light blue silk with silver thread embroidery; the ornamental motifs on a background of oblique network patterning are



R-153

suggestive of a three-leaved mirror. INK
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R 154
Chain with portraits of Russian Grand Princes and Tsars

Russia (St Petersburg), late 18th century; mounting: mid-19th century
Gold, enamel, pearls; casting, stamping, engraving; length 130 cm
INSCRIPTIONS on the enamel surrounding each medallion СЛАВА РУСИ (Glory to Rus')
PROVENANCE formerly in apartments of Alexander II; transferred on 23 February 1877 through Imperial Court Ministry for preservation to Hermitage Mint Department (Hermitage Archives f. 1, op 5, d. 7, 1977, l. 1), whence it was taken to Precious Objects Gallery on 9 November 1916
State Hermitage Museum inv. no. E-6742

Gold chain, consisting of thirty-six oval medallions, linked by paired gold brackets decorated on the



ends with bunches of pearls and terminating in a catch. In the centre of each medallion is a golden plate depicting a Russian Prince or Tsar with the corresponding inscriptions ВЕЛИКИЙ КНЯЗЬ РЮРИКЪ; ВЕЛИКИЙ КНЯЗЬ ИГОРЬ; ВЕЛИКИЙ КНЯЗЬ ЯРОПОЛКЪ БРАТЪ МСТИСЛАВОВЪ; ВЕЛИКИЙ КНЯЗЬ МСТИСЛАВЪ ВЛАДИМЕРОВИЧЪ; ВЕЛИКИЙ КНЯЗЬ ИОАНН ВАСИЛЬЕВИЧЪ; ВЕЛИКИЙ КНЯЗЬ ВСЕВОЛОДЪ ОЛГОВИЧЪ ВНУК СВЯТОСЛАВА ЯРОСЛАВИЧА; ВЕЛ. КНЯЗЬ ИОАНЪ ДАНИЛОВИЧЪ; ВЕЛКН. ИОАНЪ ИОАННОВИЧЪ; ВЕЛ.КН. ЯРОСЛАВЪ ВСЕВОЛОДОВИЧЪ; ВЕЛ. КН ЯРОСЛАВЪ ВСЕВОЛОДИЧЪ; ВЕЛИКИЙ КНЯЗЬ ВСЕВОЛОДЪ ЯРОСЛАВИЧЪ; ВЕЛ. КН. ВСЕВОЛОДЪ ЮРЬЕВИЧЪ; ВЕЛИКИЙ КНЯЗЬ ВЛАДИМЕРЪ СВЯТОСЛАВИЧЪ; ЦАРЬ І ВЕЛ.КН. ИОАНЪ АЛЕХЕВИЧЪ В.Р., ЦАРЬ І ВЕЛ.КН. БОРИСЪ ФЕОДОРОВИЧЪ В.Р.; ЦАРЬ І ВЕЛ.КН. ФЕОДОРЪ ИОАННОВИЧЪ В.Р.; ЦАРЬ І ВЕЛ.КН. ВАСИЛІ

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ВСЕРОС (Grand Prince Rurik; Grand Prince Igor; Grand Prince Yaropolk brother of Mstislav; Grand Prince Mstislav Vladimirovich; Grand Prince Ioann Vasilievich; Grand Prince Vsevolod Olegovich grandson of Svyatoslav Yaroslavich; Grand Prince Ioann Danilovich; Grand Prince Ioann Ioannovich; Grand Prince Yaroslav Vsevolodovich; Grand Prince Yaroslav Vsevolodich; Grand Prince Vsevolod Yurievich; Grand Prince Vladimir Svyatoslavich; Tsar and Grand Prince of All Russia Ioann Alexander; Tsar and Grand Prince of All Russia Boris Fyodorovich; Tsar and Grand Prince of All Russia Fyodor Ioannovich; Tsar and Grand Prince of All Russia Vasily Ioannovich; Tsar and Grand Prince of All Russia Fyodor Alexeevich; by the Mercy of God Peter I, Emperor and Ruler of All Russia; Peter II Emperor and Ruler of All Russia; Tsar and Grand Prince of All Russia Mikhail Fyodorovich; Tsar and Grand Prince of All Russia Alexei Mikhailovich; Tsar and Grand

Prince of All Russia Ioann Vasilievich; Grand Prince Vladimir Vsevolodich Monomakh; Grand Prince Vasily Dimitrievich; Grand Duke Dimitriy Ioannovich; Grand Duke Daniel Alexandrovich; Grand Duke Alexander Yaroslavich Nevsky; Grand Duke Yury Vladimirovich Dolgoruky; Grand Duke Vasily Ioannovich; Grand Duke Vasiliy Vasilievich; Prince Igor brother of Vsevolod; by the Mercy of God Elizabeth Empress and Ruler of All Russia; by the Mercy of God Peter III Emperor and Ruler of All Russia; Anna by the Mercy of God Empress and Ruler of All Russia). The last medallion depicts Catherine II, with no inscription.

The prototype for the images on the medallions was the series of portraits of Russian Tsars and Grand Princes created on green jasper by the famous Nuremberg craftsman Johann H. Dorsch (1676–1732) at the request of Yakov V. Bruce (Maksimova 1926, p. 141). In this chain, however, the portraits are in a different order, and the chronology is incorrect. Some images are missed out altogether (Svyatoslav, Yaroslav the Wise, Catherine I), while others (Vsevolod Yurievich) appear twice with different accompanying inscriptions. The portrait of Peter I, probably made by Alexei Spiridonov (1715–?) is different from the original medallions, its prototype appearing to be the medal made by Anton Schultz in 1721 (Kagan 1999, p. 17). Following Dorsch’s death, the series was added to with portraits of subsequent emperors and empresses, and these images also have prototypes. For example, the portrait of Peter II was copied from Schultz’s 1728 medal, that of Anna Ioannovna from the 1736 medal by Johann Carl Heldinger, that of Elizabeth from the roubles designed by Benjamin Scott in 1755–57, that of Peter III from the roubles of 1762, and that of Catherine II from the roubles designed by Timofei Ivanov in 1766–77 (Maksimova 1926, pp. 147, 148). It is known that in subsequent years further medals were made in addition to the original series (the latest image is a portrait of Alexander III).

The fact that this chain ends with a portrait of Catherine II has led Maria Mikhailovna Maksimova to suggest that the medallions were made during that Empress’s reign (Maximova 1926, p. 148). This date has been confirmed by the presence of the mark of F.Y. Krayukhin on the portrait of Catherine II. Fyodor Krayukhin (1718?–1788) was a medallist from the Imperial Mint, and from 1751 was a pupil of the outstanding craftsman Bruckner, becoming his deputy master in 1756 (Kagan 1999). He was probably also responsible for the last four images (Empress Elizaveta Petrovna, Empress Anna Ioannovna, Emperor Peter III and Empress Catherine II) executed in a similar manner.

The year in which the portraits were mounted on the chain, and in which the enamel-decorated gold was produced, is still uncertain. It was most probably in the mid-nineteenth century, in connection with some notable event, that the

process of linking the old medallions into a single chain was initiated. The inscription ‘Glory to Rus’ (and not ‘Glory to Russia’) also suggests this later date. O GK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Maksimova 1926, p. 148; Kagan 1999

R 155

Pendant in shape of two-headed eagle

Russia (St Petersburg), mid-18th century

Gold, rubies, enamel; stamping, paint; 4.0 × 3.7 cm

PROVENANCE from the Medieval Department of the Hermitage

State Hermitage Museum inv. no. E–7550

Insignia in the form of a two-headed eagle made of stamped gold and covered with green enamel, with three crowns, orb and sceptre decorated with polychrome enamel. Rubies are mounted in the centre of the figure, with flat borders in gold mounts.

The central crown has a lowered area on its top, for a cross that has not survived. The removable pin, with its circular internal mount, suggests that the object could be used as a fastener. O GK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R 156

Easter set consisting of three charms

Russia (St Petersburg), 1770s–1780s

Gold, silver, cut diamonds, carnelian, enamel; stamping, cutting, punching; height 3.0 cm, 3.4 cm, 3.4 cm

PROVENANCE from the Marshal of the Imperial Court in 1863, subsequently kept in the Precious Objects Gallery of the Hermitage

State Hermitage Museum inv. no. E–2776, 2775, 4690

The set was given as an Easter present by Catherine II to her granddaughter Princess Alexandra Pavlovna (1783–1801), the daughter of Emperor Paul I. Following her marriage to Joseph, Archduke of Austria and Palatine of Hungary, she took it with her to Austria; after her death, it was brought back to Russia.

The set consists of three gold charms: one in the shape of a chicken, and two in the shape of eggs, set on gold bases, which have carnelians around their circumference. The upper and lower halves of the eggs unscrew to reveal the monogram of Catherine the Great, ‘E II’. The symmetrical silver decoration, the geometrically cut enamel and use of small cut-diamond ornament are characteristic of works by the St Petersburg jewellers of the 1770s and 1780s. O GK

EXHIBITION HISTORY Stuttgart 1995

BIBLIOGRAPHY Liven 1902, p. 102



R–155



R–156

R 157

Glass vase – Easter egg basket with eggs

Russia (St Petersburg), Potemkin Glass Factory, 1786
Cobalt and frosted glass, enamel and gold in ‘relief’
PROVENANCE main Hermitage collection; in Precious Objects Gallery from mid-19th century onwards
State Hermitage Museum inv. no. ERS–1890

Liven’s guidebook features this vase, with its seven Easter eggs, in the section ‘Items belonging to Emperor Alexander I and his mother Empress Maria Fyodorovna’. It could have been given to Grand Duchess Maria Fyodorovna by Catherine the Great at Easter 1786. The vase contained Easter eggs with the monograms of Maria Fyodorovna, Pavel Petrovich and their children, and was made at the Potemkin Glass Factory. This official St Petersburg factory, in Ozerki, near St Petersburg, was founded in 1735, and acquired by Potemkin in 1777 for the production of works for the Imperial Court and aristocrats in the capital. As well as clear glass, the factory also produced violet, scarlet, turquoise, yellow, green, dark blue and marble-tinted material. After the death of Potemkin, his factory was transferred back to the State and in 1792 became known as the Imperial Factory. Around Easter time the factory, together with the Imperial Porcelain Factory, produced a large number of glass eggs. This vase contained seven such eggs, which survive to this day.

a) Egg with PP monogram

Two-layered glass, silvering, engraving; silk; 6.4 × 4.7 cm
State Hermitage Museum inv. no. ERS–2701

Dark blue pendant egg with a PP monogram under the imperial crown, a two-headed eagle under the crown in a cartouche, and a floral garland between them. The PP monogram belonged to Pavel Petrovich (1754–1801), the son of Catherine the Great.

b) Egg with MF monogram

Two-layered glass, silvering, engraving; silk; 6.7 × 5.0 cm
State Hermitage Museum inv. no. ERS–2702

Dark blue pendant egg with a MF monogram under the imperial crown, a two-headed eagle under the crown in a cartouche, and a floral garland between them. The monogram belonged to Maria Fyodorovna (1759–1828), the wife of Emperor Paul I.

c) Egg with AP monogram

Glass, gold paint, wax polish; 4.7 × 3.5 cm
State Hermitage Museum inv. no. ERS–2703

Emerald-green pendant egg depicting two ovals with AP monogram under imperial crowns. AP is evidently the monogram of Alexandra Pavlovna (1783–1801), the elder daughter of Emperor Paul I.

R-158



d) Egg with AP monogram

Cobalt glass, silver paint; 5.0 × 3.3 cm
State Hermitage Museum inv. no. ERS–2704

Dark blue pendant egg depicting two ovals with AP monogram under imperial crowns. The AP monogram may be that of Alexander Pavlovich (1777–1825), the elder son of Emperor Paul I, heir to the throne and Emperor from 1801 onwards.

e) Egg with MP monogram

‘Gold’ ruby glass, gold paint; 5.0 × 3.3 cm
State Hermitage Museum inv. no. ERS–2705

Red pendant egg depicting two ovals with MP monogram under imperial crown and dotted ornament between them. The monogram is evidently that of Maria Pavlovna (1786–1859), daughter of Paul I; in 1804 she married Karl Friedrich, Grand Duke of Saxony and Weimar.

f) Egg with Lamb

Frosted glass, polychrome paint, gilding; 7.0 × 5.0 cm
State Hermitage Museum inv. no. ERS–163

Pendant egg depicting two medallions, one containing the Paschal Lamb and the other the sacrificial altar, with a gold garland between them. The egg was kept in the glass vase-basket together with other eggs belonging to Empress Maria Fyodorovna. In character, the painting is very similar to works of the Imperial Porcelain Factory. The attraction of frosted glass lay in its resemblance to marble, which was very much in fashion.

g) Egg with St Elizabeth and St Veronica

Late 18th – early 19th century
Glass, silver paint; 6.2 × 4.5 cm
State Hermitage Museum inv. no. ERS–2706

On pink and pale blue silk ribbons, with bows at each side.

Dark green pendant egg, depicting St Elizabeth with an angel and St Veronica with her veil. It was kept in the vase-basket together with the other eggs belonging to Empress Maria Fyodorovna. TAM EXHIBITION HISTORY St Petersburg, Hermitage 1993, no. 242
BIBLIOGRAPHY Liven 1901; Shelkovnikov 1969, p. 100; Voronov and Dubova 1984, p. 11; St Petersburg 1993, p. 144, no. 242

R 158

Clock in shape of Easter egg

Russia (Nizhny Novgorod), Ivan P. Kulibin, 1764–1767
Silver, metal, glass; stamping, carving, engraving, gilding; 9.5 × 5.6 × 5.6 cm
PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly (from 1830 to 1931) in Precious Objects Gallery, in Kunstammer up to 1830
State Hermitage Museum inv. no. ERO–7318

This clock was accepted as a gift by Empress Catherine II from Ivan Petrovich Kulibin on 1 April 1769. The Empress was pleased to ‘direct her august gaze at the clock depicting what took place at the Resurrection of Christ’. The clock resembles a goose egg in shape and size, and contains 427 tiny pieces and devices, most of which were manufactured using a magnifying glass. After a specific period of time, the clock automatically shows scenes from the Easter story and plays Easter melodies. At the end of each hour the doors in the centre of the egg open, and the viewer sees a magnificent mansion with two guards bearing spears at the sides and ‘a likeness of the Lord’s tomb’ in its interior. After thirty seconds, the figure of an angel appears in the mansion, the stone is rolled away and the guards fall face-down. After a further thirty seconds, two Holy Women appear (the figures of the angels and the women are cast in gold and silver) and the melody ‘Christ is risen from the dead, of death the death, risen from the tomb endowed with life’ (Easter Troparion, verse 5) sounds three times. Finally, the doors close. The Easter *troparion* plays before every hour from eight in the morning to four in the afternoon, and before the other hours it is replaced by another melody ‘Christ is risen from the dead, trampling down death by death. And to those in the tombs he has given life’ (*Kontakion* 8). This melody plays only once before every hour. Once a day, at noon, the clock plays a canticle composed by Kulibin in honour of ‘the great visit of Her Majesty to the lower town on the 22nd day of May 1767’, lasting four minutes. The clock has a twenty-four-hour mechanism, and strikes on every hour, half-hour and quarter-hour.

The clock was made between October 1764 and 1 March 1769. While in Nizhny Novgorod,



R-159b



R-159c



Catherine II visited the Kulibin workshop and expressed a desire that the clockmaker should bring the clock to St Petersburg once the work was finished. The maker maintained the clock in the Kunstkammer until 1788, and repaired it at his own workshop in Nizhny Novgorod in 1805. The clock is unique and in some respects was a prototype for the famous Easter eggs produced by Fabergé. LAT, LAZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Kulibin 1873, pp. 734–37; Liven 1901, p. 73; Raskin 1962, pp. 40–45; St Petersburg, Hermitage 1994, p. 2

R 159

Easter eggs with various decoration

a) Roses

Russia (St Petersburg), Imperial Porcelain Palace, 1780s–90s
Porcelain, polychrome paint, over glaze; 7 × 5.4 cm
PROVENANCE until 1917, in the collection of S.E. and V.Y. Yevdokimov in St Petersburg; then in the State Museum of Ethnography; transferred to the Hermitage in 1941
State Hermitage Museum inv. no. ERF-6605

This is one of the earliest Easter eggs in the Hermitage collection. It is similar to the range of very simple eggs with the printed decoration of small roses, without gilding, often found in porcelain of the period of Catherine II. The painting of the egg is similar to that on decorated objects dating from the 1780s and 1790s. Easter eggs are often embellished with rose ornamentation, which symbolizes both the blood of Christ and

heavenly love; and the ‘queen of flowers’ is also an epithet of the Mother of God.

EXHIBITION HISTORY Copenhagen 1994, no. 1; Salzburg 1995, no. 1; Geneva 1996, no. 1; St Petersburg, Hermitage 1994; Berlin 1997

BIBLIOGRAPHY *Katalog Yevdokimovykh* 1898, p. 17, no. 118; Wolf 1906, pp. 91–92, fig. 138; Copenhagen 1994, no. 1; Salzburg 1995, no. 1; Copenhagen 1995/1, p. 857; Geneva 1996, no. 1

b) Italian landscapes

Russia (St Petersburg), Imperial Porcelain Factory, 1790s–1800s
Porcelain, cobalt underglaze, polychrome, overglaze, gilding; 6.6 × 5.0 cm
PROVENANCE transferred in 1941 from the State Museum of Ethnography
State Hermitage Museum inv. no. ERF-5459

In the 1790s to 1800s a series of ceremonial dinner services and individual items, decorated with Italian scenes set in medallions, was produced at the Imperial Porcelain Factory. The inspiration for these images were the many volumes containing engravings of monuments of Italian architecture by Giuseppe Vasi and Giacomo Piranesi. Other items were also produced using the engravings, such as the cup and saucer in the Hermitage collection with a mark of the time of Catherine II (inv. no. ERF-7606), depicting the same Italian landscape with bridge as appears on this Easter egg. Judging from the style and decoration, all the items with Italian themes were produced at the same time, which can be used as a basis for dating the egg.

EXHIBITION HISTORY Copenhagen 1994, no. 3; Salzburg 1995, no. 3; Geneva 1996, no. 3; Berlin 1997
BIBLIOGRAPHY Copenhagen 1994, no. 3; Salzburg 1995, no. 3; Kudriavtseva 1995/1, p. 857; Geneva 1996, no. 3

c) The Siege of Corfu

Russia (St Petersburg), Imperial Glass Factory, c. 1799
Frosted glass, polychrome paint, gilding; 6.8 × 5.2 cm
INSCRIPTIONS PRISEGE CORFAU (The Capture of Corfu); 1799 ГОДА 20 ФЕВРИЕР (20 February 1799)
PROVENANCE transferred in 1941 from the State Museum of Ethnography
State Hermitage Museum inv. no. ERF-5546

The unique feature of this egg is the theme of the painting, which is unusual for such works. It shows a scene from the war fought by the Russian, British and Turkish coalition against Napoleon Bonaparte’s troops. In 1797 the island of Corfu, in the Ionian Sea, was seized by Bonaparte, and on 24 October (5 November) 1798 the allied Russian and Turkish forces, under the leadership of Admiral Fyodor F. Ushakov, began a prolonged siege of the fortress; the storming commenced on 18 February (1 March) and on 20 February (3 March), following a landing under cover of heavy bombardment, the fortress was taken and the soldiers surrendered. The painting, which repeats a scene from the then recent battle, shows the ships commanded by Ushakov firing at the fortress of Corfu and the landing of the troops under covering fire. TVK

EXHIBITION HISTORY Copenhagen 1994, no. 6; Salzburg 1995, no. 6; Geneva 1996, no. 6; Berlin 1997
BIBLIOGRAPHY Copenhagen 1994, no. 6; Salzburg 1995, no. 6; Kudriavtseva 1995/1, p. 857; Kudriavtseva, Pachomova-Gores 1997, no. 9

R 160

Tapestry with The Assumption of the Mother of God

Russia (St Petersburg, Imperial Tapestry Factory), 1798
Wool, silk, tapestry weaving; 158 × 113 cm; in frame 191 × 128 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography
State Hermitage Museum inv. no. ERT-142236

The archives of the Imperial Tapestry Factory refer twice to this subject. In a list of woven products released to the Court of 31 December 1798 is a reference to a tapestry of The Assumption of the Mother of God into heaven in a carved gold frame, which was transferred to the Winter Palace. Its dimensions are, however, not given (RGADA, f. 1239, op. 3, ch. III, d. 57671, l. 19).

A second tapestry depicting this subject is mentioned in the documents for the late 1820s and early 1830s. According to information in these documents, a tapestry entitled *The Assumption of the Virgin*, based on an original by Guido Reni, was woven by the senior Gobelins master Nikita Venediktov and senior deputy master Ivan Averyanov (RGIA, f. 468, op. 12, d. 1102, l. 56 ob). A report by the factory director Shebuyev notes that the tapestry was finished in 1830 and taken to the Court, and that the list of fine art objects completed by the factory totalled 3 *arshins* 4 *vershs* by 2 *arshins* 10 *vershs* in area, which considerably exceeds the total area of this tapestry. The tapestry in the Hermitage collection can thus be dated to 1798.

The fate of the second tapestry is unknown; in 1830 it was given by the emperor to the Academy of Arts for the newly restored church as an image to be hung behind the throne, and in 1833, at the request of the Cabinet of Ministers, it was transferred together with the tapestries *The Way to Calvary*, *The Nativity*, *St John the Baptist* and *The Apostle Peter* to the cathedral of the Holy Trinity at the Alexander Nevsky Monastery (RGADA, f. 1239, op. 3, d. 28982, d. 28985, l. 19). These facts indicate that wall hangings were used for portraying biblical subjects in Russian Orthodox churches, even though they were based on originals by western European artists. TTK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-160

The Reign of Tsar Alexander I 1801–1825



R161

Gospel book with enamel medallions on cover

Moscow (Russia), 1799; frame: Moscow, master Pyotr Gregoryev, 1806

Paper, printing, silver, gilding, stamping, enamel, copper, glass; 50 × 34 cm

MARKS ПГ (PG), Master Pyotr Grigoryev; МК/1806,

assay master Mikhail Karpinsky, City of Moscow

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERO-5700

The front cover, of silver gilt, bears oval enamelled medallions depicting the Anastasis in the centre, and the Evangelists in each of the four corners. The central medallion is surrounded by frosted glass, reminiscent of the star of an order. The back cover bears a stamped image of the Tree of Jesse. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R162

Gospel book

Russia (Moscow), 1671, frame: Moscow, master I. Turkin, 1810

Paper, printing, silver, velvet, glass, gilding, casting, stamping, engraving; 38.5 × 24.5 cm

STAMPS ИНОВ. КНИГИ ЕВАНГЕЛИЕ

СТАРОВЕРЧЕСКОГО М[ОЛИТВЕННОГО]

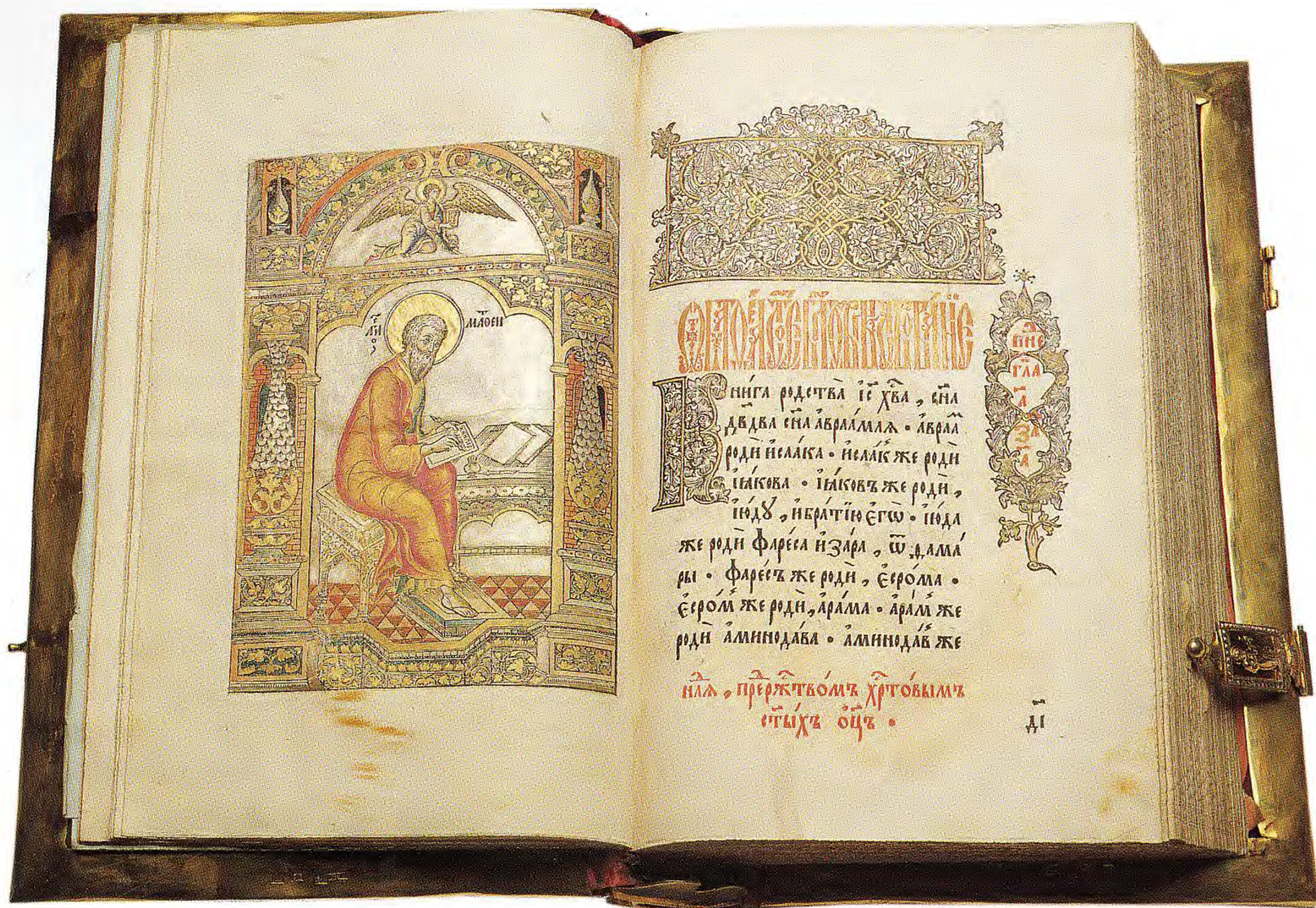
БЛАГОВЕЩЕНСКОГО ДОМА. СПБ, 1912 (Gospel

books from Old Believers' House of Prayer of the

Annunciation, SPB, 1912)

PROVENANCE transferred in 1941 from the State

Museum of Ethnography; formerly in the Old Believers'



Church of the Annunciation in Volkovoye cemetery
State Hermitage Museum inv. no. ERO-5696

The front cover of the Gospel book bears stamped gilded silver plates depicting the Crucifixion and the Evangelists, and the back cover depicts the Tree of Jesse. LAZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R163 Gospel book with The Pantokrator, Apostles and Evangelists

Russia (Ostrog), 1580; frame: St Petersburg;
mosaic: Ya. Vekler?, 1820s

Paper, print, silver, mosaic, jasper, gilding, casting, carving;
16.5 × 11 cm

MARKS FZ (AYa) – assay master Alexander Yashinov,
city of St Petersburg, 1st quarter 19th century, silver
content 84 *zlotniks*

INSCRIPTIONS on mosaic mounting СІЯ КНИГА
ПОВЕЛЕНІЯ БЖІЯ І ЗАКОН СЕІ БЫВАІЯ
ВО ВЕКІ. ВСЕДЕРЖАЩІЙСЯ В ЖИВОТЪ А
ОСТАВШІЕСЯ УМРУТЪ О БРАТІЯ ІАКОВЕ...
(This book has the commands of God and His word shall
last for ever. The Pantokrator lives and whosoever rejects
Him shall perish)

PROVENANCE transferred in 1941 from the State
Museum of Ethnography; formerly, from 1825, in
the Cathedral of the Winter Palace, St Petersburg
State Hermitage Museum inv. no. ERO-5699

Gospel book in octavo, printed in Ostrog in 1580
by printing pioneer Ivan Fyodorov, also containing
Epistles and Book of Revelation. The mosaic plate
depicting Christ Pantokrator, the Apostles and the
Evangelists was probably completed in the mosaic
workshop of Y. Vekler. Brought to the Cathedral
of the Winter Palace on 13 February 1825. LAZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya* 1868,
vol. 1, p. 375

R164 Icon with Princes Fyodor, Daniel and Konstantin in gold thread embroidery

Russia (Great Novgorod?), late 18th – early 19th century
Wood, canvas, silk fabric, spun metallic thread, flattened
gold wire, spangles, foil; satin-stitch couchworked
embroidery, stamping, mixed artistic techniques;
38 × 35 cm

PROVENANCE transferred from the War History
Museum, St Petersburg, to State Russian Museum;
transferred in 1941 to Hermitage; formerly in possession
of the Suvorov family

INSCRIPTIONS 18th-century cursive СЕІ ОБРАСЪ
ПРЕНДЕЖИТЪ ЕЛЕНЕ ЯРЦЕВОЙ (This icon
belongs to Elena Yartseva); below, in 19th-century script
ІЗЪ ОБРАЗОВЪ, ОСТАВШІХСЯ ПОСЛЕ
ПОКОЙНОЙ КНЯГИНИ ЛЮБОВІ
ВАСІЛЬЕВНЫ СУВОРОВОЙ (From the icons
belonging to the late Princess Lyubov' Vasilyevna
Suvorova), 26 ОКТЯБРЯ 1867 ГОДА (26 October 1867)
State Hermitage Museum inv. no. ERT-5056

The narrow border contains a composition with
three principal figures – Prince Fyodor standing,
in monastic garb, and his sons Daniel and
Konstantin in Old Russian costume. Christ, holding
an orb, and in a semi-circle of clouds, is depicted in
the upper left-hand corner, whilst to the lower left is
a cathedral, beneath which are embroidered foliage
and flowers. The painting is distinctive, in the style
of eighteenth century portraits, and the needlework
is smooth, with satin-stitch used to couch various
delicate applications of gold foil, and fine wire-
ribbon outlining the details. The static figures and
the smooth finish of the needlework suggest that
the icon dates from the late eighteenth or early
nineteenth century. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R165 Icon with St Helena

Russia, 19th century
Paper, velvet, cardboard, spun metallic thread, wire-ribbon,
sequins, beads, glass, sheeting, couchwork embroidery,
stamping, oils on canvas; 26.2 × 22
PROVENANCE transferred in 1954 from the Hermitage's
'East' section
State Hermitage Museum inv. no. ERT-16087

This icon depicts St Helena in imperial regalia.
She stands facing forward beside a column which
is half-obscured by a curtain.



R-163



ОБРАЗЪ СВѢТЫХЪ БЛАГОВЕРНЫХЪ БОЛИ
КИХЪ КНЗЕЙ ПРИНЯТО БОГОДѢЛА

И ЧАДЪ ЕГО ДВАДНИКОСТА
ПЪТНА СТОЛѢСКИХЪ РЪЗНО
СЛАВЕСКИХЪ ТРАСТВОРЦУ
ВЪ



The background is of gold brocade and couched embroidery needlework in a small diagonal check pattern. The saint's figure, column and curtain are on a large scale in relation to the framed space. They are worked in coloured velvet and brocade, together with gold embroidery, wire-ribbon, spangles and beads. The ornamentation is a border consisting of plant motifs and individual branches; the face is painted in oils on canvas, over an undercoat; and the frame is covered with bevelled gold thread, sewn on with clusters of beads and glass. The icon is mounted in a wooden case under glass. EYM
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

This embroidered icon is attached to a board. The Mother of God is shown standing on clouds, holding a scroll in her left hand and with a cathedral in the background. The scroll contains a fragment of text, which she shows to the group of saints depicted on the right. Christ is shown above, half-length, with a scroll in his hands. The background is made of gold foil. The raiment is embroidered using couched metallic thread, and the haloes are of foil and strips of wire-ribbon. The architectural details are in satin-stitch, and the faces are painted in oils on canvas prepared with gesso, applied to the frame. The smooth finish of the needlework, the distinctive use of gold thread, and the use of silk embroidery and other techniques are all characteristic of the work of a minor embroidery workshop. EYM
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R166 Embroidered icon with Mother of God and Saints

Russia, early 19th century
Satin, canvas, taffeta, foil, wood, paper, spun metallic silken thread, wire-ribbon, satin-stitch couched embroidery, oils on canvas; 22.5 × 17 × 2.2 cm
PROVENANCE from the collection of Nikolai F. Romanchenko at the Russian Museum in Leningrad; kept in the Hermitage from 1941
State Hermitage Museum inv. no. ERT-15321



R167

Icons and ecclesiastical objects from the Cathedral of St Andrew, Gruzino

a) Gospel book

Russia (Moscow), 1764; frame: St Petersburg, master
Trofim Ryabov, 1820s

Paper, print, silver, stamping; 44.5 × 29 cm

MARKS TP (TR), Master Trofim Ryabov; АЯ (AYa),
assay master Alexander Yashinov, city of St Petersburg,
silver content 84 *zolotniks*

State Hermitage Museum inv. no. ERO-8823

During the 1820s, Trofim Ryabov was the senior master in the Russian silver workshop in St Petersburg, and one of the best-known producers of liturgical objects. He created a whole range of objects, including icon frames, Gospel books and wedding tiaras, for the Cathedral of St Andrew in Gruzino.

A Gospel book cover was commissioned from Ryabov for the Cathedral of St Andrew. He produced it in the style conventional in the first half of the eighteenth century, using lilac-coloured velvet with simple stamped plates and a centrepiece attached. The front cover bears plates depicting the Anastasis in the centre, and the Evangelists in the four corners.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) Tabernacle

Russia (St Petersburg), master Trofim Ryabov (1827)

Silver, gilding, casting, stamping; 90 × 33.2 × 31.4 cm

MARKS TP (TR), master Trofim Ryabov; MK/1827,
assay master Mikhail Karpinsky, city of St Petersburg,
silver content 84 *zolotniks*

State Hermitage Museum inv. no. ERO-8794

From the beginning of the nineteenth century tabernacles, produced by special order, replicated the shape of the cathedral for which they were intended. This tabernacle was made at the request of Count Alexei A. Arakcheev for the Demertsevo Cathedral of St Andrew the First-Called, which was under construction at the village of Gruzino, in Novgorod district (Arakcheev estate). The base of the tabernacle shows the figures of four Prophets. The panels along the base are decorated with scenes in relief: The Way to Calvary, The Agony in the Garden, The Last Supper and The Washing of the Feet. The central part depicts the Holy Women, the corners the figures of the Evangelists, and under the cupola is the The Lamb of God.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

c) Icon with Holy Prince Mikhail Tverskoy, with revetment

Russia, early 19th century; frame: St Petersburg, master
T. Rokmon, 1817



R-167b



R-167c

Wood, tempera, silver, gilding, stamping, carving;

32 × 27.3 cm

MARKS bound TP (TR), master T. Rokmon; АЯ (AYa), assay master A. Yashinov, City of St Petersburg 1817, silver content 84 *zlotniks*

INSCRIPTIONS on silver plate ПРИНОШЕНИЕ В ГРУЗИНСКИЙ СОБОРЪ СВЯТАГО АПОСТОЛА АНДРЕЯ ПЕРВОЗВАННАГО ОТЪ ДЕЙСТВИТЕЛЬНОГО СТАТСКОГО СОВЕТНИКА МИХАЙЛЫ МИХАЙЛОВИЧА ВОЛЫНСКАГО 1822 ГОДА АПРЕЛЯ 2 ДНЯ (Gift to the Cathedral of the Apostle St Andrew the First-Called from the Full State Councillor Mikhail Mikhailovich Volynsky on the 2nd day of April 1822)

State Hermitage Museum inv. no. ERO-8726

Mikhail Tverskoy is shown in a cloak of ermine and a princely bonnet, with a staff in his hands. Grand Prince Mikhail Yaroslavich Tverskoy, a nephew of Alexander Nevsky, was born in 1271. In 1286, at the age of fifteen, he successfully defeated the Lithuanians, who had invaded the territory of Tver. He was married to Anna Dimitrievna Rostovskaya, the Russian St Anna of Kashin, and the marriage produced four sons and one daughter. The year 1304 saw the beginning of the long, determined battle between Tver and Moscow for supreme power over Russian soil, and for the Prince the battle had a tragic end, as he was executed at Orda in 1318.



R-167d

His body was carried to Moscow, and two years later removed to Tver. He was canonized in 1549.

EXHIBITION HISTORY Moscow 1988, no. 345; Essen 1990, no. 270

BIBLIOGRAPHY Moscow 1988, no. 345; St Petersburg 1990, no. 270

d) Icon with St Nicholas the Miracle-Worker with Scenes from his Life, with revetment

Russia, late 18th – early 19th century; frame: St Petersburg, master Fyodor Kondrat'yev, 1802

Wood, tempera, silver, gilding, stamping, glass;

32 × 27.3 cm

MARKS M.ФК (MFK), master Fyodor Kondratyev; АЯ (AYa), assay master Alexander Yashinov, city of St Petersburg, silver content 84 *zlotniks*

INSCRIPTIONS on silver plate В ПАМЯТЬ ИЗБАВЛЕНИЯ ОТЪ БОЛЕЗНИ РАБА БОЖИЯ ГРАФА АЛЕКСЕЯ АРАКЧЕЕВА 1802 ГОДУ АПРЕЛЯ 10 ЧИСЛА (In memory of the healing from sickness of God's servant Alexei Arakcheev on the 10th day of April 1802)

State Hermitage Museum inv. no. ERO-8725

Nicholas the Miracle-Worker is one of the most revered saints in Russia. Dedicated to the Church from his early years, he healed the sick and comforted the suffering. He was buried in Myra in Lycia, in Asia Minor. In 1087 his relics were

brought to Bari, in Italy. His feast-days are 19 (6) December and 22 (9) May.

The icon depicts scenes from his life: his birth; his baptism; his healing of the woman with the withered arm; his studies; his appearance to the three men in prison; deliverance of the three generals from the sword; a miracle at sea; the saving of Demetrios from drowning; the return of young Basil to his parents; the transfer of his relics
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

e) Icon with the Mother of God of the Sign with revetment

Russia, 18th century; frame: St Petersburg, master Trofim Ryabov, 1809

Wood, tempera, silver, stamping, gilding; 32 × 27.5 cm

MARKS TP (TR), master Trofim Ryabov; АЯ (AYa), assay master Alexander Yashinov, city of St Petersburg, silver content 84 *zlotniks*

INSCRIPTION РАБЪ БОЖИЙ ФЕДОРЪ МИНКИНЪ СКОНЧАЛСЯ В 31 ДЕНЬ МАРТА 1809 ГОДА И ПРЕДАНЪ ЗЕМЛЕ У СОБОРА СВЯТАГО АПОСТОЛА АНДРЕЯ ПЕРВОЗВАННАГО В СЕЛЕ ГРУЗИНЕ (God's Servant Fyodor Mikhin, died on the 31st day of March 1809 and committed to the ground in the cathedral of St Andrew the First-Called in the Village of Gruzino)
State Hermitage Museum inv. no. ERO-8724



R-167f



This small icon with the Mother of God of Kursk is set into a board of later origin and covered with a silver frame. The Archangel Michael and a Guardian Angel are shown on the left and right of the icon, with the Evangelists in the corners. The miraculous appearance of the Mother of God of the Sign, occurred not far from the city of Kursk following its destruction by the Tatars on 8 September 1259, on the feast-day of her Nativity. This sacred object was venerated by many Russian tsars and military leaders.

EXHIBITION HISTORY Essen 1990, no. 223
BIBLIOGRAPHY St Petersburg 1990, no. 223

f) Icon with St Basil the Great

Russia (St Petersburg), early 19th century; frame: master Trofim Ryabov, 1821.

Wood, tempera, silver, gilding, stampin; 32.2 × 27 cm

MARKS TP (TR), master Trofim Ryabov; АЯ (АЯ), assay master Alexander Yashinov, city of St Petersburg, silver content 84 *zlotniks*

INSCRIPTIONS on metal plate ПРИНОШЕНИЕ ВЪ ГРУЗИНСКОЙ СВ. АПОСТОЛА АНДРЕЯ ПЕРВОЗВАННАГО СОБОРЪ ОТЪ ДѢЙСТВИТЕЛЬНОГО С[АТ]СКОГО СОВѢТНИКА ГУРЬЕВА, ПРЕДПОЛАГАЮЩЕГО БЫТЬ ПОГРЕБЕНУ ПРИ ОНОМЪ СОБОРЪ. 1821 ГОДУ НОЯБРЯ 30 ДНЯ (Given to the cathedral of St Andrew the First-Called at Gruzino by Full State Councillor

Guryev, who was buried at the same cathedral on the 30th day of November 1821)

PROVENANCE these items transferred in 1956 from the Central Museums Fund for Imperial Palaces; formerly in the Cathedral of St Andrew at Gruzino
State Hermitage Museum inv. no. ERO-8729

St Basil the Great of Caesarea, archbishop and ecumenical teacher, was born in Caesarea of Cappadocia (Asia Minor) into a devout Christian family with ten children. Five of them have been canonized: Basil himself, his elder sister Macrina, his brother Gregory (bishop of Nicaea), his brother Peter (bishop of Sebasteia in Armenia) and his younger sister Deaconess Pheosva. Their mother, Emilia the Righteous, has also been canonized. Basil the Great championed the Christian faith against Arianism, and was determined to ensure that Church canons were adhered to and discipline maintained within the Church. He led a life of strict abstinence and temperance, and was the author of many theological works. His feast-days are 14 (1) January and 12 January (30 December).

LAZ

EXHIBITION HISTORY Essen 1990, no. 272

BIBLIOGRAPHY St Petersburg 1990, no. 272

R168

Icon with The Appearance of the Mother of God to St Sergei, in silver revetment

Russia, mid-19th century; frame: Moscow, workshop of V. Kovalevsky, 1854

Wood, tempera; silver, gilding, stamping; 31.6 × 26.8 cm

INSCRIPTIONS СПИСОКЪ С ИКОНЫ МОЛЕНИЯ ПРЕСВ[ЯТОЙ] БОГОРОДИЦЫ С АПОСТОЛАМИ ПРЕП[ОДОБНОМУ] ОЦУ СЕРГИЮ, НАПИСАННОЙ НА ДОСКЕ ИЗ ДРЕВНЕЙ РАКИ ПРЕП[ОДОБНОГО] СЕРГИЯ И СТОЯЩЕЙ ПРОТИВЪ МОЩЕЙ ЕГО НАД ЮЖНЫМИ ДВЕРЬМИ ИКОНОСТАСА В ТРОИЦКОМ СОБОРЕ СЕРГИЕВОЙ ЛАВРЫ. ТОЮ ЖЕ ИКОНОЮ МИТРОПОЛИТЬ ПЛАТОН В 1812 ГОДУ НАПУТСТВОВАЛ ИМПЕРАТОРА АЛЕКСАНДРА НА ВОЙНУ ПРОТИВ НАПОЛЕОНА. МОСКОВСКОЕ ОПОЛЧЕНИЕ ИМЕЛО ОХРАНИЕМ ВО ВСЕ ВРЕМЯ ВОЙНЫ С ФРАНЦУЗАМИ ДО РАСПУЩЕНИЯ СВОЕГО, ПО РАСПУЩЕНИИ ЖЕ ОПОЛЧЕНИЯ ГЕНЕРАЛОМ СТАЛЫПИНЫМ ПРИВЕЗЕНА ОНА ОБРАТНО В ОБИТЕЛЬ (Reproduction of the icon showing the utterance by the Most Holy Mother of God with the Apostles praying to the Holy Father Sergei, painted on wood from the shrine of St Sergei and placed opposite his relics above the south doorway of the iconostasis in the Cathedral of the Trinity Monastery

СПИСОКЪ.



ю же иконою Митрополитуъ Платону, въ лѣтѣ годѣ, напутствоваша Императоръ
извѣща на войну противъ Наполеона, въ Московское ополчение и явля оубо охр
щеніемъ во все время войны съ французамъ, до побѣдѣннѣ своего, пораспощеніи же оп
лченіа. Генераломъ Сталыпинымъ и явизена она въ оубиель оубратно.

[illegible]

of St Sergei. With this icon Metropolitan Platon blessed Emperor Alexander against Napoleon in 1812. This icon protected the Moscow Guard throughout the war against the French until their demobilization. Thereafter, the icon was returned to the cloister by General Stolypin). On the reverse, on silver plate БЛАГОСЛОВЕНИЕ МИТРОПОЛИТА МОСКОВСКОГО ФИЛАРЕТА СТРЕЛКОВОМУ ПОЛКУ ИМПЕРАТОРСКОЙ ФАМИЛИИ ПРИ ВЫСТУПЛЕНИИ В ПОХОД ИЗ МОСКВЫ 10 СЕНТЯБРЯ 1853 ГОДА (The Blessing of Metropolitan Filaret of Moscow upon the Imperial Moscow Musketeers upon their march from Moscow on the 10th day of September 1853) State Hermitage Museum inv. no. ERO-7123

St Sergei, founder of the monastery of the Trinity on the Radonezha, spiritual adviser to princes and monks, and giver of blessing to many followers for the creation of new communities, is one of the most revered of Russian saints. One night, while at prayer, he had a vision of the Mother of God and the Apostles Peter and John the Evangelist. The Mother of God blessed the saint, promising heavenly protection upon his monasteries and followers. In the seventeenth century, the icon with the Appearance of the Mother of God to St Sergei was painted on wood taken from his shrine. It was considered capable of protecting Moscow against its enemies. The painting was commissioned by the Moscow Palace Guard in 1812, and Metropolitan Filaret used the icon to bless the soldiers of the infantry who marched out at the beginning of the Crimean War. LAZ

EXHIBITION HISTORY Leningrad 1990, no. 136; St Petersburg, Hermitage, Menshikov Palace 1996, no. 112
BIBLIOGRAPHY Kostzova and Pobedinskaya 1996, no. 112

R169
Decorations given to the clergy in commemoration of the Patriotic War of 1812

a) Pectoral cross
Russia (St Petersburg), St Petersburg Mint, 1st quarter 19th century
Bronze, lacquer, ribbon; stamping, lacquering; 4.5 × 8 cm
INSCRIPTIONS obverse: 1812 годъ (1812); reverse: НЕ НАМЪ/ НЕ НАМЪ/ А ИМЕНИ/ТВОЕМУ (Not to us, not to us, but to your name)
PROVENANCE transferred from History Section of the State Museum of Ethnography in 1941
State Hermitage Museum inv. no. IO-26658

The institution of the cross for the priesthood was announced in the Supreme Manifesto of 30 August 1814, following the end of the war. It was bestowed on all members of the priesthood, regardless of



R-169a



R-169b

rank, who had been in office before 1 January 1813. In 1816 it was decided to bestow the pectoral cross on Protestant clergy also. The bestowing of these crosses continued until mid-1829, and the Mint issued 34,645 such crosses, which were produced by medallists Bezrodny, Shilov and N. Lyanin. In 1819 fifteen stamps were produced, requiring seven months' work. The cross was worn around the neck, on a Vladimir ribbon.
EXHIBITION HISTORY Leningrad, Hermitage 1956; Leningrad 1988; Leningrad, Hermitage, Menshikov Palace 1989
BIBLIOGRAPHY unpublished

b) Medal
Russia (St Petersburg), St Petersburg Mint, 1813
Silver; stamping; 2.8 × 3.4 cm (with suspension loop)
INSCRIPTIONS obverse: 1812 годъ (1812); reverse: НЕ НАМЪ/ НЕ НАМЪ/ А ИМЕНИ/ТВОЕМУ (Not to us, not to us, but to your name)
PROVENANCE transferred in 1937 from the Precious Objects Department, formerly may have been part of earlier Private Collection, stored in the Winter Palace libraries
State Hermitage Museum inv. no. IO-2663

The medal 'To commemorate the Patriotic War of 1812' was introduced by a Supreme Decree of 5 February 1813. It was awarded to all officers and infantrymen who had fought against the enemy in 1812 (before 1 January 1813); priests and physicians present at the battle were also rewarded (nominal rolls were put forward for the highest approval); 215,000 medals were made by 1817. The medal was worn on the left side of the chest on an Andreyev ribbon.

The legend on the reverse comes from Psalm 113, verse 9: Not to us, Lord, not to us, but in Your name give glory, for the sake of Your mercy, for the sake of Your verity (sometimes this is mistakenly attributed to David). MAD
EXHIBITION HISTORY Leningrad, Hermitage 1956
BIBLIOGRAPHY unpublished

R170
Liturgical set from the campaign chapel of Tsar Alexander I
Russia (St Petersburg), master Axel Gedlund, after drawing by Andrei N. Voronikhin, 1812
Silver, casting, embossing, engraving, gilding, enamel; chest 37 × 70 × 51.5 cm; chalice 32.5 × 13 × 17 cm
MARKS HEDLUND, AL, masters ; АЯ (AYa), assay master A.I. Yashinova, city of Petersburg, silver content 84 zolotniks
PROVENANCE belonged to Tsar Alexander I; before 1941 in Alexander Palace, Tsarskoye Selo; transferred in 1956 to Hermitage from the Central Museums Fund for Imperial Palaces, Leningrad
State Hermitage Museum inv. no. ERO-8765-8778



The set consists of a chalice, a cross-shaped reliquary, a book of Gospels, a paten, a star, a dish, two plates, a vessel for wine, a tabernacle, a spoon and a lance. All the objects are decorated with symbols of the Evangelists, and some with crosses.

The liturgical set was designed by the well-known artist and architect Andrey N. Voronikhin; the set was commissioned from the master Alexei Gedlund (1764–1833), who had worked in the foreign workshop in St Petersburg from 1799 and became an alderman in 1816. Gedlund fulfilled numerous commissions for the imperial court. The liturgical set accompanied Alexander I during all his campaigns, including that to Paris in 1814; it was later used by tsars Nicholas I, Alexander II, Alexander III and Nicholas II in the Winter Palace, and also during the reign of the last tsar in the church of the Alexander Palace at Tsarskoye Selo.

KAO

EXHIBITION HISTORY Essen 1990, no. 277;

Speyer 1994

BIBLIOGRAPHY St Petersburg 1990; no. 277



R171

Communion set

France (Paris), master Martin Guillaume Biennet, 1814
Silver; casting; embossing, engraving, gilding; chalice: height 36.3 cm; paten 6.5 cm; star: height 6.3 cm; warming scoop: height 4.4 cm; lance: length 19.3 cm; spoon: length 20.7 cm; knife for communion bread: length 19 cm
MARK Paris 1819–38, master Martin Guillaume Biennet
INSCRIPTIONS on the pedestal of chalice ВЪ ПРЕБЫВАНІЕ ИМПЕРАТОРА АЛЕКСАНДРА I ВЪ ПАРИЖѢ 1814 ГОДА (During the sojourn of Tsar Alexander I in Paris, 1814)
PROVENANCE presented by Order of Alexander I to the Kazan Mother of God Cathedral, St Petersburg, 1815; transferred to Hermitage in 1925
State Hermitage Museum inv. no. E-14800-14807

Communion set made by M.G. Biennet from a design by Charles Persier, and commissioned by Alexander I to commemorate the end of Patriotic War and his entry into Paris in 1814; the set consists of seven objects; embossed on the chalice are depictions of the Annunciation, the Nativity, the Adoration of the Magi and the Via Dolorosa. Presenting the set to the Kazan Mother of God Cathedral, Alexander wrote to the Metropolitan: 'Right Reverend Amvrosy, metropolitan of Novgorod and St Petersburg! As soon as I entered the capital of

France, I wished to commemorate the end of this holy battle with a memorial of that faith which conquers the world, to the glory of the Almighty Lord, who both gives and crowns the victory – Christ the Saviour. Thus, I am sending you today vessels made in Paris to be used by our Orthodox Church for the sacrament of the body and blood of Christ. Let them be placed in the Cathedral Temple of the Most Holy Mother of God, on that altar, at the foot of which I have made both the beginning and the end of the ways so mercifully directed by Providence. 12 December 1815.'

M.G. Biennet (1764–1843) was one of the most famous French jewellers, bronze workers and cabinet-makers of Napoleon's time; his workshop produced magnificent gold-plated silver services, portable travel sets, accessories and furniture, all richly decorated with stamped bronze; working together with the architects Persier and Fontaine, Biennet became the leading exponent of the Empire style. His customers were the greatest courts of Europe, including that of Russia, and the upper aristocracy.

This liturgical set is a fine example of the jeweller's art; high quality design, and subtle, exquisite stamping reveal the hand of a first-class craftsman; we should, however, draw attention to a certain coldness, and a western interpretation of the Gospel subjects, uncharacteristic of Russian jewellers. MN

EXHIBITION HISTORY St Petersburg 1915;
St Petersburg, Hermitage 1999
BIBLIOGRAPHY Makarov 1915, pp. 43–44

R172
Stars of the Order of Tsar Alexander I

a) Star of the Order of St Andrew the First-Called, joined to the English Order of the Garter

Russia, 1st quarter 19th century
Silver, gold, enamel; punching, embossing, enamelling, paint on enamel; 8.8 × 7.8 cm
INSCRIPTIONS motto of Order ЗА ВѢРУ И ВѢРНОСТЬ (To Faith and Loyalty); the motto of the English Order of the Garter is on a ribbon *Honi soit qui mal y pense* (Evil to him who evil thinks)
PROVENANCE belonged to Tsar Alexander I; transferred from Arms Department of Hermitage in 1960
State Hermitage Museum inv. no. IO–3450

Tsar Alexander I became the holder of the highest English order, that of the Garter (founded in 1348 or 1350) in 1813; the ribbon in the form of a garter was one of the insignia of this order and was worn below the knee, over the regalia.

Not wishing to wear two stars, Alexander I demonstrated his belonging to the Order of the Garter by attaching its insignia to the star of the highest Russian order – that of St Andrew the First-Called.

There are two similar stars in the Hermitage collection, and the same conjoined stars, belonging to Alexander I, are also in the Museum of Artillery, Military Engineering and Signals in St Petersburg.

EXHIBITION HISTORY Leningrad, Hermitage 1956
BIBLIOGRAPHY: Spassky 1963, table XXXI, no. 5

b) Star of the Order of St Vladimir

Russia (St Petersburg), 1st quarter 19th century
Silver, gold, enamel; punching, embossing, enamelling, mounting; 7 × 7.6 cm
INSCRIPTIONS CPKB (CPKB = His Holiness Prince Vladimir); motto of the Order ПОЛЬЗА, ЧЕСТЬ И СЛАВА (Profit, Honour and Glory); motto of the English Order of the Garter *Honi soit qui mal y pense* (Evil to him who evil thinks)
PROVENANCE transferred from the State Museum of Ethnography in 1941; formerly in the Winter Palace; belonged to Tsar Alexander I (?)
State Hermitage Museum inv. no. IO–4926

This Star of the Order of St Vladimir, joined to the insignia of the English Order of the Garter, may have belonged to either Alexander I, who was awarded this order in 1813, or Nicholas I, who was decorated in 1827; the gold terminals of the four points of the star are mounted on a silver base; on the reverse, apart from the pin, there are four eyelets for sewing. MAD

R–172a



R–172b



EXHIBITION HISTORY St Petersburg 1996, no. 103
BIBLIOGRAPHY *Russkiye ordena* 1996, no. 103

R173
Order of St Anna

The order was founded in 1735 by Karl-Friedrich, Duke of Schleswig-Holstein, in memory of his wife, the daughter of Peter the Great, Anna Petrovna, who died in 1728; the motto of the order – *Amantibus iustitiam pietatem fidem* (Justice, piety and loyalty are for those who love) – was composed of words chosen according to the initial letters of Anna Petrovna’s personal and family names – AIPF (*Anna imperatoris Petri filia*), Anna, daughter of Emperor Peter. The order had one class and a limited number of holders – fifteen, together with the founders. In 1742 Anna Petrovna and Karl Friedrich’s son Peter Ulrich, the future tsar Peter III, came to Russia and he was shortly afterwards declared heir to the Russian throne. The Order of St Anna, of which he was Grand Master, ‘became appropriated by the All-Russian Empire’ and henceforth began to be conferred in Russia; under Paul I, according to the proclamation made on 5 April 1797, it was introduced into the system of Russian orders and divided into three classes. In 1815 a fourth class was added; insignia of the first to third class – an equal-armed cross in red enamel with an image of St Anna in the centre; insignia of the fourth class (known until 1815 as the third) – red enamel cross in a gold circle under a crown, and affixed to the housing of a side-arm; as an award for military achievement, the inscription *За храбрость* (For Bravery) was engraved on the hilt. A star worn on the right side of the chest was combined with the insignia of the first class, which was attached to a broad red sash with narrow yellow edges, worn over the left shoulder.

The insignia of the second rank was worn round the neck, the third in a buttonhole. Conferment of the order took place on its feast-day, 3 February, and the church of St Symeon and St Anna the Prophet in the Foundry district in St Petersburg was dedicated to the Order.

a) Insignia of the Order

Holstein or Russia (?), 18th century
Gilt copper, silver, enamel, glass, rock crystal (?); casting; embossing; gilding, painting on enamel, bevelling and mounting; 8.7 × 9.5 cm
PROVENANCE transferred in 1956 from the Museum of History, Moscow

The insignia of the order may have been given to a Russian by its founder, the Duke of Schleswig-Holstein, Karl Friedrich, or his son, the future Tsar Peter III, who was brought to Russia. It was conferred on members of by his entourage from 1742. As with the eighteenth century insignia of the Order of Alexander Nevsky, this is made of bronze,



and heavily gilded.
 EXHIBITION HISTORY Leningrad, Hermitage 1956;
 St Petersburg, Hermitage 1996, no. 105
 BIBLIOGRAPHY Spassky 1963, pl. XXXVI, no. 1;
Russkiye ordena 1996, no. 105

b) Insignia of the Order, Class I

Russia, before 1819
 Gold, silver, enamel, glass, rock crystal; embossing,
 engraving, casting, paint on enamel, bevelling and
 mounting; 5.7 × 8 cm (with suspension loop)
 PROVENANCE transferred in 1941 from the State
 Museum of Ethnography
 State Hermitage Museum inv. no. Bz-1297

The gold insignia was made by Russian jewellers
 in the late eighteenth and early nineteenth century.
 The original 'Holstein' form of the insignia is
 preserved, confirmed by a Statute of 1797
 according to which this order was divided into
 three classes; insignia I and II of the class were
 distinguished by the manner in which they were
 worn: I – on the hip, hanging from a sash which
 passed over the shoulder; II – on a narrower
 ribbon around the neck.

EXHIBITION HISTORY not previously exhibited
 BIBLIOGRAPHY unpublished

c) Star of the Order

Russia (St Petersburg), 1st quarter 19th century
 Silver, gold, enamel; embossing, engraving, enamelling;
 8.4 × 8.6 cm
 PROVENANCE transferred in 1941 from the State
 Museum of Ethnography
 State Hermitage Museum inv. no. Bz-1354

The star is of silver, with eyelets for attaching it
 to clothes, and a hook for fastening; thus it is
 possible to date it to the reign of Alexander I,
 when embroidered tinsel stars were replaced by
 metal; the Star of the Order of St Anna was worn
 with the Class I insignia on the right breast.
 EXHIBITION HISTORY not previously exhibited
 BIBLIOGRAPHY unpublished

d) Insignia of the Order, Class I

Russia (St Petersburg), after 1819
 Gold, enamel; embossing, engraving, casting, enamelling,
 paint on enamel; 5.2 × 8.2 cm (with ring)
 PROVENANCE transferred in 1941 from the State
 Museum of Ethnography

The insignia of the Order is from a design
 established in 1819 – a red enamel Maltese cross,
 with stylized foliate ornament in gold between the
 cross-arms. MAD

EXHIBITION HISTORY St Petersburg, Hermitage 1996,
 no. III
 BIBLIOGRAPHY *Russkiye ordena* 1996, no. III



R-173c



R-173d

R174

Icon with The Last Supper

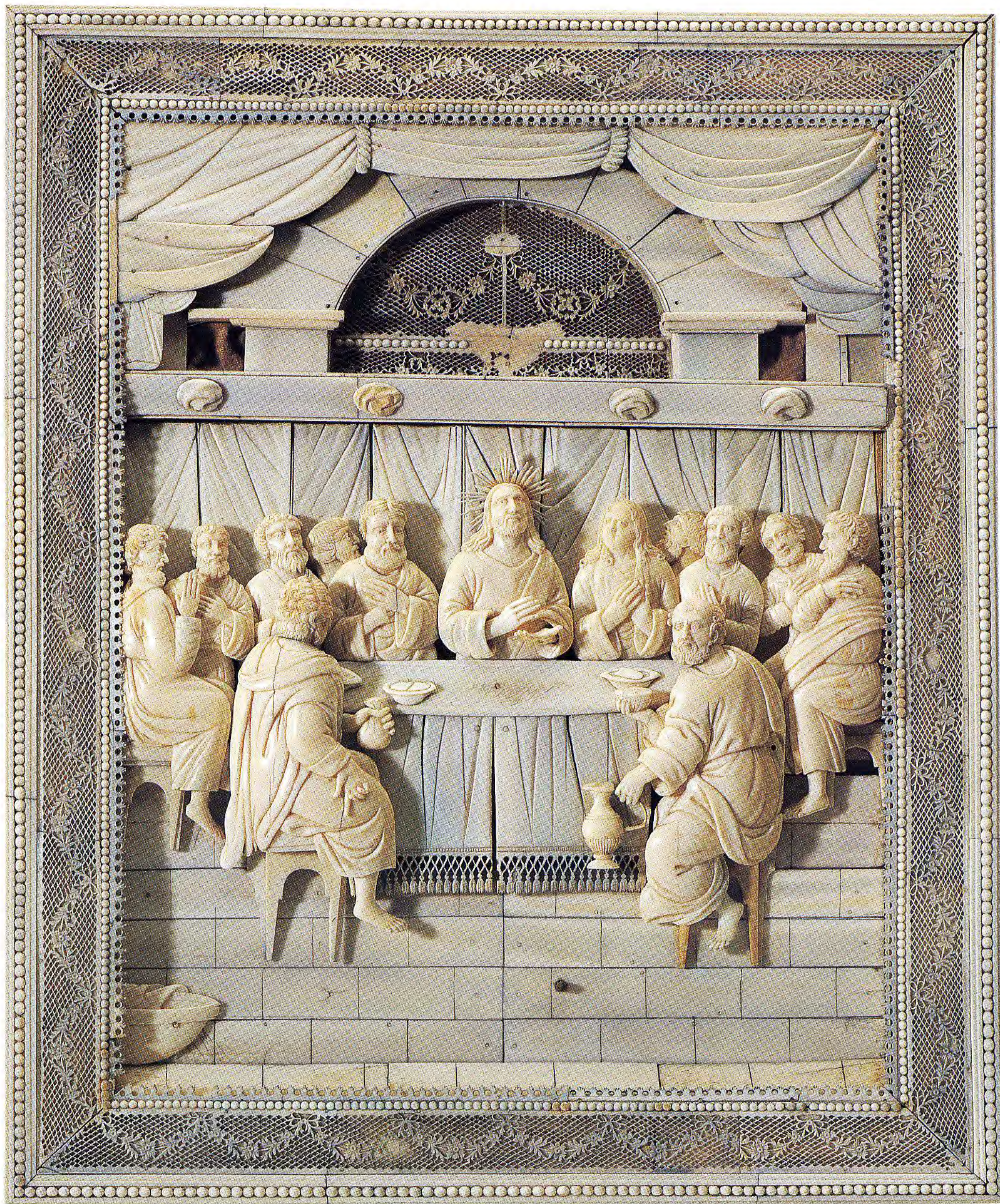
Russia (Kholmogory), Archangel province, early 19th century

Walrus ivory, wood, applied relief carving, openwork, engraving; 40 × 33.5 cm

PROVENANCE gift from L.N. Rubel in 1983

Russian ivory carvers were well experienced in the making of icons, crosses and *panagiai*; flat pieces of ivory were usually employed for this purpose, and Biblical subjects were carved on them in relief. In the eighteenth and early nineteenth centuries, craftsmen in northern Russia generally mounted their compositions of smooth and carved plaques on a wooden base, and attached details with ivory tacks (pins).

This method made it possible to achieve significant depths in the relief; tinted ivory, horn or tortoise-shell were laid under the carving, thus creating a colourful pictorial contrast. INU EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished



R-174



d) Small cartouche-shaped icons with the Evangelists

Russia (Moscow?), enameller Kirill Burov, 1st quarter 19th century

Enamel, copper, paint; 8.7 × 7 cm

INSCRIPTIONS: on counter enamel П.К.БУРОВЪ; ВР.АЛЕК... (P.K. Burov; V.R. Alek...[original obliterated]); on counter-enamel П.БУРОВЪ (P. Burov); on counter-enamel П.К. БУРОВЪ (P.K. Burov)

PROVENANCE transferred from Stieglitz School of Art and Design

Kirill Burov was a Russian enamel-painter of the first half of the nineteenth century. He came from

a family of such painters who worked in Russia from the second half of the eighteenth century, and was at one time regarded as representing the Rostov school of enamelling. However, a leading expert on Rostov enamel, V.I. Borisova, attributes the works of the Burov family to the Moscow school. GAP EXHIBITION HISTORY Leningrad, Hermitage 1982, nos 2–4
BIBLIOGRAPHY *Russkaya emal'* 1987, nos 116–18; pp. 243–44; Mukhin 1996, p. 147

R177

Communion set

Russia (St Petersburg), Johann Wilhelm Keibel, 1818–26
Gold, crystal, steel, wood, fabric, leather; polishing, stamping, bevelling, engraving; case 19.7 × 12.5 × 4.8 cm
MARKS St Petersburg master АЯ (AYa), assay master Alexander Yashnov; silver content 84 *zlotniks*
PROVENANCE in Hermitage from 1920s
State Hermitage Museum inv. no. E-9697

Communion set of five objects: a bottle and stopper made of bevelled crystal covered with gold, with a gold removable cover; a gold chalice with a gold cross inside the cup; a gold funnel is inserted into it with engraved garland pattern along the top outer edge; a flat gold rectangular box with a hinged cover; and a polished steel lance decorated with an image of a cross, with a gold handle. The objects are kept in a wooden case covered with gold-tooled leather and closed with a gold clasp. The mark of Johann Wilhelm Keibel is found on several of the objects.

Keibel was probably born in Paseval (Prussia), and later moved to St Petersburg together with his father Otto Samuel, who was a craftsman with a foreign guild from 1797. The son inherited his father's workshop after his death in 1809 and used his own mark. Keibel studied jewellery under his father's supervision and became a guild member. From 1825 he was deputy head, and from 1828, head of the guild; in 1826 he was commissioned to make the Russian Imperial Crown. From 1836–41, he was entrusted with making insignia, and his work include insignia, liturgical objects and ceremonial dishes. Keibel was also engaged to repair jewellery of the Imperial Court collection, and his workshop had numerous apprentices.

Based on the mark, this set has been attributed to Keibel, but is undated. The great popularity of Otto Samuel Keibel's works, as well as the fact that both father and son used the same mark, has led to several mistaken attributions. Almost every work in the Hermitage collection was originally attributed to Keibel senior. The communion set has a St Petersburg mark which was used from 1818 to 1864; the assay master's mark was stamped from 1795 to 1826, which enables the dates to be restricted to the period 1818–1826 and to attribute

the set to Keibel's son. The restrained decoration is consonant with the main features of Russian classicism and is in keeping with the religious significance of the set. OGK
EXHIBITION HISTORY Stuttgart 1995
BIBLIOGRAPHY Pforzheim 1995, p. 115

R178
Liturgical set

Russia (Moscow), 1822
Silver, gilding, casting, stamping; amethyst, sapphires, turquoise, rubies, quartz; chalice 45 × 23.8 × 15.1 cm; paten 9.9 × 27 × 27 cm; star 12.8 × 20.6 cm; dish 19.4 × 19.4 cm; warming scoop 4.4 × 17 × 10.7 cm; spoon 23.5 × 3.4 cm; spear 18.4 × 2.4 cm; lance 17.5 × 3.8 cm
MARKS MO, of unknown master; BM/1822, assay mark of unknown master, city of Moscow, silver content 84 *zolotniks*
PROVENANCE transferred in 1951 from the State Repository of Precious Objects
State Hermitage Museum inv. no. ERO-7767-7774

Each object is decorated with a heraldic device showing the emblem of Irkutsk. The stem of the chalice is made in the form of three female figures: Faith, Hope and Charity. This type of ornament was quite often used by Moscow silversmiths, in the first quarter of the nineteenth century, for decorating liturgical objects. LAZ
EXHIBITION HISTORY Turin 1991, no. 149
BIBLIOGRAPHY Turin 1991, no. 149



R-178

R179
Epitaphios and purificator

Russia, 1st half 19th century
Satin, canvas, foil, silk fabric, metallic fringing, metallic spun thread, wire-ribbon, flattened gold wire, silver thread, spangles; satin stitch, crochet, oil painting on canvas; 7 × 66 cm; 40 × 39 cm; 40 × 39 cm
PROVENANCE transferred to State Russian Museum from Leningrad State Museum Fund; at Hermitage from 1941
State Hermitage Museum inv. no. ERT-14929, 14930, 14931

a) *Epitaphios*

The central panel is of white satin, with a border of net, knitted with metallic thread, and depicts a traditional image of The Lamentation. The Mother of God, St Mary Magdalen, St Joseph, St John the Evangelist, St Mary Cleopas and Nicodemus are grouped around the body of Christ, and there are angels' heads in the upper corners. The text of a canticle is embroidered in Old Russian round the edge БЛАГООБРАЗНЫЙ ИОСИФЪ СЪ / ДРЕВА СЕМЪ ПРЕЧТОЕ ТЪЛО ТВОЕ



R-179a



-179b

R-180



ПЛАЩАНИЦЕЮ / ЧИСТОЮ ОБВИВЪ И
БЛАГОУХАНМИ / ВО ГРОБЪ НОВЪ
ЗАКРЫВЪ ПОЛОЖИ (Noble Joseph from the
tree take your most pure body wrapped in a clean
cloth with fragrances laid in the new grave and
covered).

On the frame and border is an ornamental
pattern of carnations tied with ribbons and bows
and within a further frame of green foil festoons.
There is also a fringe with tassels of gold thread.
The figures are in relief, couch-worked in gold
thread and flattened gold wire, with insets of
coloured foil with a gold thread decoration over
the foil. The outlines of the garments and festoons,
as well as the text, are oversewn with sequins.
The faces are painted in oils on canvas. The cover
is a rare combination of embroidered decorative
patterns. The refinement of the work and the
richness of the materials employed show that the
epitaphios originated in one of the finest workshops
of the time.

b) Purificator

The knitted net has been embroidered with a
metallic thread. Within the central medallion is
depicted a conventional interpretation of the
Agnus Dei. The Christ Child is shown in a chalice,
with the Holy Spirit above him in the form of a
dove, and to the sides are angels with lampions.
The text of a prayer is embroidered onto the circle
СЕ АГНЕЦЪ БОЖІЙ ВЗЕМЛЯИ ГРЕХИ

МИРА (O Lamb of God thou takest away the sins
of the world).

Along the border is an ornamental pattern of
carnations tied with ribbons and bows, with heads
of cherubim in the corners, within a frame of green
foil festoons. It has a gold fringe with tassels. The
figures are in relief, their faces are painted in oils
on canvas with gesso priming. The garments, plant
ornamentation and frame are executed in coloured
foil with embroidery along the outlines, of small
spangles and silver thread. The techniques and
media are identical with those of 179a, and one
other textile in the Hermitage collection (inv.
no. ERT-14929). The set was produced in a
single workshop. MEY

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R180

Podea with The Koimesis

Russia, early 19th century

Satin, taffeta, canvas, galloon, cord, metallic, spun and silk
thread; satin stitch and split stitch; 71 × 72 cm

PROVENANCE from the collection of Ivan A. Galnbek;
entered Russian Museum, Leningrad, 1933; transferred to
Hermitage in 1941, from the State Museum of
Ethnography

State Hermitage Museum inv. no. ERT-16588

The bed of the Mother of God is flanked by the
figures of Apostles, the Marys, and haloed priests.
Behind the bed is the figure of Christ holding the
soul of the Mother of God, and above, a cherub.
In front of the bed stands an angel with a sword,
and Jephonias. Embroidered along the red satin
border is the text of a *kontakion* in Old Russian:
В РЖТВЕ ДВСТВО СОХРАНИЛА ЕСИ
ВОУСПЕНІИ МИРА / НЕ ОТАВИЛА ЕСИ
БГДЦЕ ПРЕТАВИЛА / ЕСИ КЖИВОТУ
МАТИ СУЩИ ЖИВОТА И МОЛТВАМИ
ТВОИМИ / ИЗБАВИЯ ЕСИ ОТ СМЕРТИ
ДНИ НАША.

The embroidery is executed in metallic thread.
Fifteen faces are depicted in flesh-coloured silk
in satin-stitch; the features are drawn with a black
outline, without modelling. The text is worked in
a silver lisle thread, embroidered onto a border of
crimson satin, which is set in a fringed outer frame.
The quality of the needlework indicates a well-
established workshop. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R181

Icon-covers

a) The Mother of God of the Sign

Russia, 1st half 19th century

Canvas, paper, foil, silver, copper, pearls, glass, linen thread; inlay, bevelling, punching; 56 × 38 cm

PROVENANCE entered Russian Museum, Leningrad, from State Museum Fund; later in the State Museum of Ethnography; from 1941 in Hermitage
State Hermitage Museum inv. no. ERT-9152

Half-length image of the Mother of God, openwork, partly on a background of coloured foil. *Maphorion* and garments of the Mother of God with plant ornament in the style of seventeenth-century painting. The Christ Child's garments bear a geometrical design on a background of coloured foil, with a decorative pattern of sequins. On the *maphorion* and shoulder area are stars of cut rock crystal and large clusters of crystals decorate the hems of the garments. Broad bands of thick paper are set into the icon-cover and inserted into the inner decoration around Christ's head.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) St Nicholas the Miracle-Worker

Russia (monastery work), 19th century

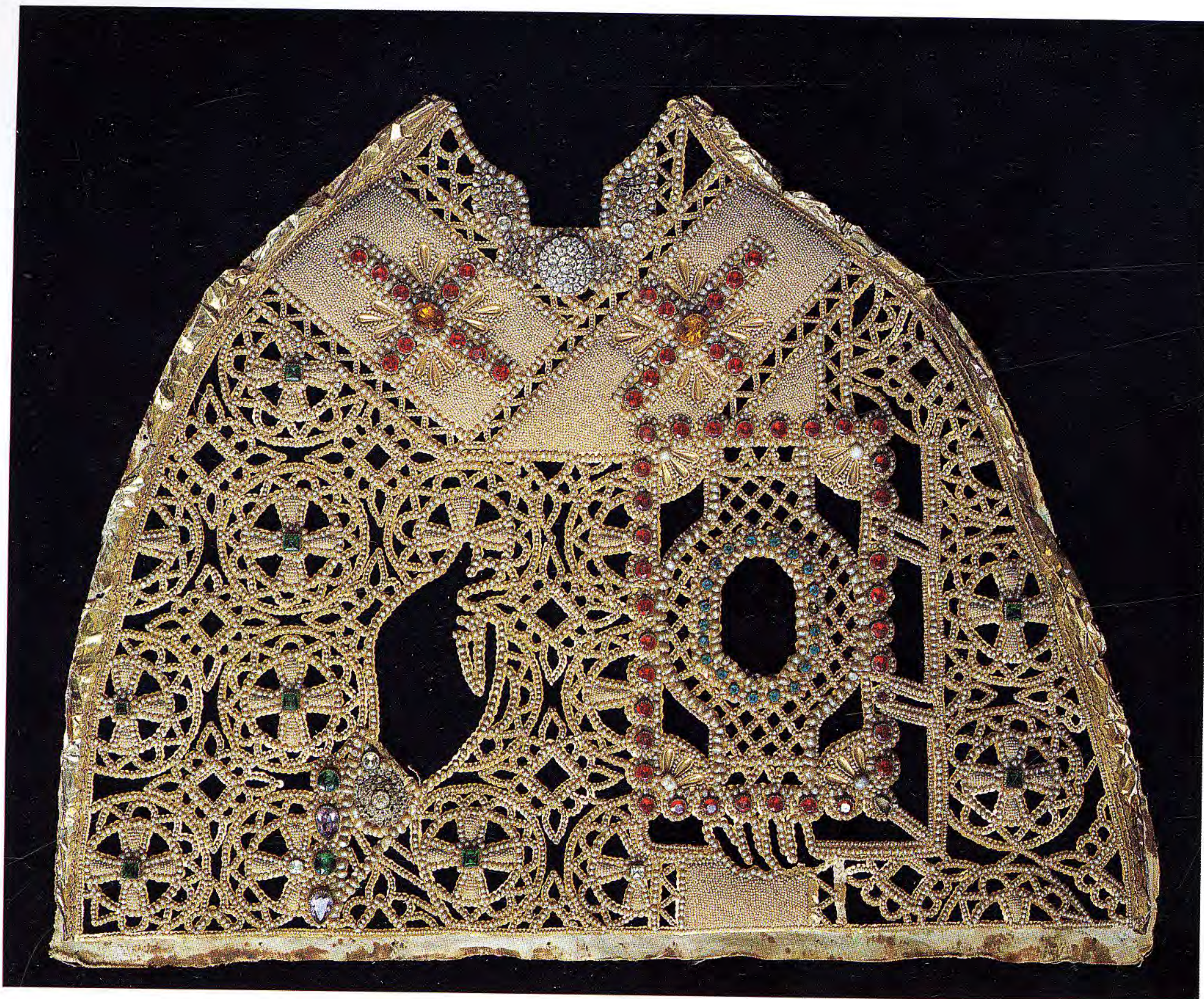
Canvas, linen cord, freshwater pearls, silver, copper, glass, sequins, inlay along the cord, couchwork embroidery, bevelling, punching; 46 × 36.5 cm

PROVENANCE transferred from State Museum Fund, Leningrad, to Russian Museum; later at the State Museum of Ethnography; from 1941 at Hermitage
State Hermitage Museum inv. no. ERT-9154

The cover was made for an icon with a large bust-length image of St Nicholas. The saint's right hand is raised in benediction, and in his left he holds a book. The upper part of the arm is executed in thick pearl needlework on linen. The garments and book are in openwork with a decorative pattern along the cord. A Maltese cross set within a circle forms part of the patterning on the cope. The book is decorated with an oval frame in the centre and a pattern of bevelled squares. The crosses on the *omophorion*, cross-rosettes on the cope and on the edge of the book are decorated with red, green and yellow glass in round and square frames. The saint's collar is decorated with figured studs made of paste. The ornament of the brocade robes is reproduced in the embroidery. EYM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R182

Tapestry with The Mother of God and Christ Child

Russia (St Petersburg), Imperial Tapestry Factory, 1821
Wool, silk, tapestry weaving; 101 × 101 cm
INSCRIPTIONS ТРУДОВЪ МАСТЕРА ЧУРИЛОВА
1821-ГО ГОДА (master Churilov 1821)
PROVENANCE from 1822 in Yelagin Palace,
St Petersburg, after 1917 in the Hermitage
State Hermitage Museum inv. no. ERT-16190

The tapestry was woven to a design based on a seventeenth-century Italian painting by Ilya Churilov, who worked at the St Petersburg Tapestry Factory from 1874. Archival documents show that he made two tapestries on the same subject.

Churilov worked on the first version under the supervision of Peter Andreyev. In 1817, it was sent to the Anichkov Palace in St Petersburg. Churilov sent the second tapestry to the Yelagin Palace in 1822 and received 195 roubles as payment for these pieces. A similar tapestry, probably that which Churilov wove under the supervision of Andreyev, is also in the Hermitage collection. Tapestries with biblical subjects formed a major part of the output of the manufactory at the end of the eighteenth century and in the first quarter of the nineteenth century, and were often made specially to hang in churches. The subject of the Mother of God and

Christ Child is referred to in documents on a number of occasions. An altarpiece depicting the Mother of God and Christ Child in a carved gilt frame is mentioned in an inventory of 1811 from the palace of Grand Princess Catherine Pavlovna in St Petersburg. This image, together with its frame, was taken to Holland as part of the dowry of Anna Pavlovna, the daughter of Paul I, and was, until recently, in the Orthodox Church in the Hague. This same tapestry was sent to Gatchina in 1831 to the local church. TTK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY Korshunova 1975, p. 260, no. 151



R-183

R183

Reliquary cross with fragment of True Cross

Russia (St Petersburg), early 19th century
Gold, diamonds, enamel, wood, mica; painting;
6.2 × 5.4 cm; length of chain 92 cm
PROVENANCE from 1827 in the Cathedral of the Winter
Palace; formerly in apartments of Tsarina Elizabeth
Alexeyevna
State Hermitage Museum inv. no. E-9723

Fragments of the True Cross, placed under a mica plate mounted in gold with diamonds; diamonds in gold flower-shaped settings decorate the ends of the cross-arms, and where they intersect.

The reverse is enamelled with an image of the Crucifixion; the back is attached to the base with a hinge and is probably a cover for relics placed inside. The cross has a gold chain made of flat links.

According to information concerning the treasures of the Cathedral of the Winter Palace, a fragment of the True Cross placed inside a gold mount. The setting and enamel painting, as well as the decoration of faceted diamonds, were probably executed in the early nineteenth century in St Petersburg. The cross came to the Cathedral sacristy in 1827 from the apartments of the Tsarina Elizabeth Alexeyevna (1779–1826), the wife of Tsar Alexander I. OGK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya* 1873, p. 373





R-184b



R184

Easter eggs

a) The Anastasis and The Chalice of Salvation

Russia (St Petersburg), Imperial Porcelain Factory, c. 1829
Porcelain, monochrome print, overglaze painting, gilding;
6.2 × 4.8 cm

PROVENANCE transferred in 1941 from the State
Museum of Ethnography

State Hermitage Museum inv. no. ERF-5510

One of the earliest Easter eggs of the Imperial Porcelain Factory with printed decoration; it is particularly interesting in that documentary sources confirm its attribution. The printing technique used on the porcelain was developed at the Imperial Ceramic Works in 1814 with the participation of the French prisoner the Vicomte de Pubusque and was only very rarely used. The factory's inventory of May 1829 lists a print shop with the presses and copper plates necessary for porcelain printing; two religious subjects which correspond to the image on this Easter egg are also listed, as well as views of St Petersburg and its environs, ornaments and emblems. One side of the egg depicts the

Anastasis, the other the Chalice of Salvation, showing the descent of the Holy Spirit in the form of a dove on the sacred vessel. These representations were made on Easter eggs using the technique of monochrome printing and could be supplemented, as in this example, by polychrome painting. Another egg with the same printed image of the Anastasis, supplemented by polychrome painting, is in the State Russian Museum.

Other versions of Easter eggs decorated with printed themes are on display in private collections (*Kostbare Ostereier* 1998, p. 222, no. 202).

EXHIBITION HISTORY Copenhagen 1994, no. 13; Salzburg 1995, no. 13; Geneva 1996, no. 14; Berlin 1997
BIBLIOGRAPHY Copenhagen 1994, no.13; Salzburg 1995, no.13; Kudriavtseva 1995/1, p. 858; Geneva 1996, no. 14

b) St George

Russia (St Petersburg), Imperial Ceramic Works, 1840–50s
Porcelain, polychrome and over-glazed painting, gilding, *tzirovka*; 6.3 × 5.1 cm

PROVENANCE acquired by Hermitage in 1993

EXHIBITION HISTORY Copenhagen 1994, no. 25;

Salzburg 1995, no. 25; Geneva 1996, no. 26; Berlin 1997

BIBLIOGRAPHY Kudriavtseva 1994, no. 25; Kudriavtseva 1995, no. 25; Kudriavtseva 1995/1, p. 859; Kudriavtseva 1996, no. 26

The Reign of Tsar Nicholas I

1825–1855

R185

Tabernacle

Russia (Moscow), 1834

Silver, gilding, casting, punching, enamel, glass;

90 × 26.5 × 20.8 cm

MARKS АЛ (AL), unknown master; НД/1834 (ND/1834),

the assay master Nikolai Dubrovin; city of Moscow, silver

content 84 *zlotniks*

PROVENANCE unknown

State Hermitage Museum inv. no. ERO–5709

Figures of the Evangelists stand on pedestals in the corners of the base. Relief images of The Crucifixion, The Last Supper, and The Way to Calvary are depicted in the semi-circular panels around the upper part of the tabernacle, which is completed with a silver star bearing an enamel scene of the Anastasis. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R186

Icon with St Nicholas and St Alexander Nevsky

Russia (St Petersburg), master Pavel Kudriashev, 1820s

Wood, tempera, silver, gilding, embossing, niello, carving,

pouncing; 54 × 43 cm

MARKS ПК (PK), master Pavel Kudriashev; АЯ (AYa),

assay master Alexander Yashinov, city of Petersburg,

silver content 84 *zlotniks*

INSCRIPTIONS СВ. НИКОЛАЯ АРХИЕПИСКОПА

МИРЪ ЛИКИЙСКИХЪ ЧУДО[ТВОРЦА]

(Archbishop St Nicholas the Miracle-Worker);

СВ. БЛАГОВЕРНАГО И ВЕЛИКАГО КНЯЗЯ

АЛЕКСАНДРА НЕВСКАГО (Grand and mighty

Prince St Alexander Nevsky)

PROVENANCE acquired by Hermitage in 1981

State Hermitage Museum inv. no. ERO–9288

The icon depicts St Nicholas the Miracle-Worker

and St Alexander Nevsky; Christ Pantokrator

is shown in benediction in the upper part. LAZ

EXHIBITION HISTORY Essen 1991, no. 271

BIBLIOGRAPHY St Petersburg 1990, no. 271





R-187



R187

Icon with Christ the King of Kings

Russia (Moscow), 1834

Wood, tempera, silver, stamping, gilding, enamel;

31.2 × 26.2 cm

MARKS ee, of unknown master; НД/1834 (ND/1834),

assay master Nikolai Dubrovin; city of Moscow,

silver content 84 *zlotniks*

PROVENANCE transferred from the Central Museums

Fund for Imperial Palaces in 1956; formerly at the
Chinese Palace of Oranienbaum

State Hermitage Museum inv. no. ERO-8730

LAZ

EXHIBITION HISTORY Moscow 1988, no. 347

BIBLIOGRAPHY Moscow 1988, no. 347

R188

Icon with Old Testament Trinity

Russia (St Petersburg), master Pavel Andrianov, 1853

Wood, tempera, silver, gilding, engraving;

31 × 26.7 cm

MARKS П. АДРИАНОВЪ (P. Andrianov), ЭБ/1853

(EB/1853), assay master Edward Brandenburg, city of
Petersburg, silver content 84 *zlotniks*

PROVENANCE transferred from Central Museums Fund

for Imperial Palaces in 1956; formerly in Gatchina Palace

State Hermitage Museum inv. no. ERO-8736

Pavel Andrianov was a famous mid-nineteenth century icon-painter in St Petersburg; he was able to work closely with a neighbouring silversmith to create icons of particular aesthetic harmony and integrity. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



СТАВ ИЖИ БОНАЧАЛНАА ТУМНА



R 189

Icon with The Synaxis of The Archangel Michael

Russia (St Petersburg), 1833

Wood, tempera, casing; 90 × 70.5 × 3.5 cm

PROVENANCE transferred from the State Museum Fund in 1959; formerly in the Cathedral of the Winter Palace, St Petersburg

INSCRIPTIONS 1833 ГОДА МЕСЯЦА МАИЯ 4 ГО ДНЯ ИКОНА СΙΑ ПРИНЕСЕНА ИЗ КОМНАТ ЕГО ИМПЕРАТОРСКОГО ВЕЛИЧЕСТВА В ПРИДВОРНЫЙ СОБОР САКЕЛЛАРИЙ ПРОТОИРЕЙ ЕФИМИЙ ЛЕВИТСКИЙ; НАПИСАНА ИКОНА СВЯТАЯ ПО БЛАГОСЛОВЛЕНИЮ ОТЦА АРХИМАНДРИДА ФОТИЯ 1833 ГОДА МАРТА 25 ГО ДНЯ (On 4 May 1833 this icon was brought from the apartments of His Imperial Majesty to the Court Cathedral by Sakellary Archpriest Yefimiy Levitsky. This holy icon shows the blessing of father Archimandrite Fotius, March 25 1833)

State Hermitage Museum inv. no. ERZh-2555

St Michael the Archangel is considered the patron saint of Russia, so it is not without reason that one of the cathedrals of the Moscow Kremlin is named Archangel. Translated from the Greek, the name Michael means 'He who is as God'. St Michael is the lord of the angelic hosts in heaven, and is depicted here holding a banner and an unfurled scroll, with archangels around him: Gabriel, Raphael, Seraphel, Jegudel, Varakhael and Jeremiel.

The feast-day of St Michael the Archangel is 21 (8) November. AGP

EXHIBITION HISTORY Leningrad, 1994, no. 108

BIBLIOGRAPHY Kostsova and Pobedinskaya, 1996, no. 108



R-189

R190

Icons from iconostasis of family chapel of St Panteleimon Church in Menshikov Palace, Oranienbaum

Russia (St Petersburg), master Gherman Pomo, 1820s

a) The Mother of God

Wood, canvas, oils, silver, gilding, stamping; 126 × 46 cm

b) Christ Pantokrator

Wood, canvas, oils, silver, gilding, stamping; 129 × 45.5 cm

MARKS POMO, master Gherman Friedrich Pomo; АЯ (АYa), assay master A. Yashinov, city of St Petersburg, silver content 84 *zlotniks*

PROVENANCE transferred in 1956 from the Central Museums Fund for Imperial Palaces; formerly in St Panteleimon Church in Menshikov Palace, Oranienbaum

State Hermitage Museum inv. no. ERO-8834, 8835



90a



R-190b



R-192a,b



The Mother of God and Christ Pantokrator icons were in the iconostasis in the St Panteleim on Church in the Menshikov Palace in Oranienbaum. The church was founded on the orders of Prince Alexander Menshikov, and consecrated by Feofan Prokopovich on 3 September 1727; after Menshikov fell out of favour with Elizabeth Petrovna, the palace was handed over to the Exchequer, and Elizabeth gave it to Grand Duke Peter Fyodorovich and his wife Catherine Alexeyevna, the future Tsarina Catherine II. Her grandson, Tsar Alexander I, granted the palace to his brother, Grand Duke Mikhail Pavlovich.

It is believed that these two icons were placed into the iconostasis when the palace church was restored, on the occasion of the wedding of Mikhail Pavlovich to Princess Elena Pavlovna in 1824. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya* 1885, vol. 10, p. 22

R191 Processional cross

Russia (St Petersburg), master Artemy Alexeyev, 1835
Wood, oils, silver, stamping, gilding; 84.5 × 65 cm
MARKS AA, Artemy Alexeyev; MK/1835, assay master Mikhail Karpinsky; city of Petersburg, silver content 84 *zolotniks*

PROVENANCE transferred in 1956, from the Central Museums Fund for Imperial Palaces; formerly in St Panteleimon Church in Menshikov Palace, Oranienbaum

State Hermitage Museum inv. no. ERO-8832

On the obverse in the centre is a Crucifixion scene, while the lower part depicts the Women at the Tomb. The centre of the reverse shows the Anastasis, and at the ends of the cross-arms are depicted The Agony in the Garden, Christ before Pilate, The Crowning with Thorns, and The Flagellation. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R192 Moscow chalices

a) Chalice, 1830

Silver, enamel, glass, amethysts; stamping, carving, engraving; 39.2 × 14.7 × 19.3 cm

MARKS MO, unknown master; НД/1830 (ND/1830), assay master Nikolai Dubrovin; Moscow, silver content 84 *zolotniks*

INSCRIPTIONS ТЕЛО ХРИСТОВО ПРИМИТЕ ИСТОЧНИКА БЕССМЕРТИЯ ВКУСИТЕ (Take the body of Christ as a source of immortality)

PROVENANCE transferred in 1951 from State Museum Fund

State Hermitage Museum inv. no. ERO-8200

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) Chalice, 1856

Silver, enamel, glass, casting, carving, stamping; 30.5 × 13.3 × 19 cm

MARKS ПА (PA), unknown master; АК/1856, assay master Andrey Kovalsky, city of Moscow, silver content 84 *zolotniks*





R-192a,b



The Mother of God and Christ Pantokrator icons were in the iconostasis in the St Panteleim on Church in the Menshikov Palace in Oranienbaum. The church was founded on the orders of Prince Alexander Menshikov, and consecrated by Feofan Prokopovich on 3 September 1727; after Menshikov fell out of favour with Elizabeth Petrovna, the palace was handed over to the Exchequer, and Elizabeth gave it to Grand Duke Peter Fyodorovich and his wife Catherine Alexeyevna, the future Tsarina Catherine II. Her grandson, Tsar Alexander I, granted the palace to his brother, Grand Duke Mikhail Pavlovich.

It is believed that these two icons were placed into the iconostasis when the palace church was restored, on the occasion of the wedding of Mikhail Pavlovich to Princess Elena Pavlovna in 1824. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya* 1885, vol. 10, p. 22

R191 Processional cross

Russia (St Petersburg), master Artemy Alexeyev, 1835
Wood, oils, silver, stamping, gilding; 84.5 × 65 cm
MARKS AA, Artemy Alexeyev; MK/1835, assay master Mikhail Karpinsky; city of Petersburg, silver content 84 *zolotniks*

PROVENANCE transferred in 1956, from the Central Museums Fund for Imperial Palaces; formerly in St Panteleimon Church in Menshikov Palace, Oranienbaum

State Hermitage Museum inv. no. ERO-8832

On the obverse in the centre is a Crucifixion scene, while the lower part depicts the Women at the Tomb. The centre of the reverse shows the Anastasis, and at the ends of the cross-arms are depicted The Agony in the Garden, Christ before Pilate, The Crowning with Thorns, and The Flagellation. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R192 Moscow chalices

a) Chalice, 1830

Silver, enamel, glass, amethysts; stamping, carving, engraving; 39.2 × 14.7 × 19.3 cm

MARKS MO, unknown master; НД/1830 (ND/1830), assay master Nikolai Dubrovin; Moscow, silver content 84 *zolotniks*

INSCRIPTIONS ТЕЛО ХРИСТОВО ПРИМИТЕ ИСТОЧНИКА БЕССМЕРТИЯ ВКУСИТЕ (Take the body of Christ as a source of immortality)

PROVENANCE transferred in 1951 from State Museum Fund

State Hermitage Museum inv. no. ERO-8200

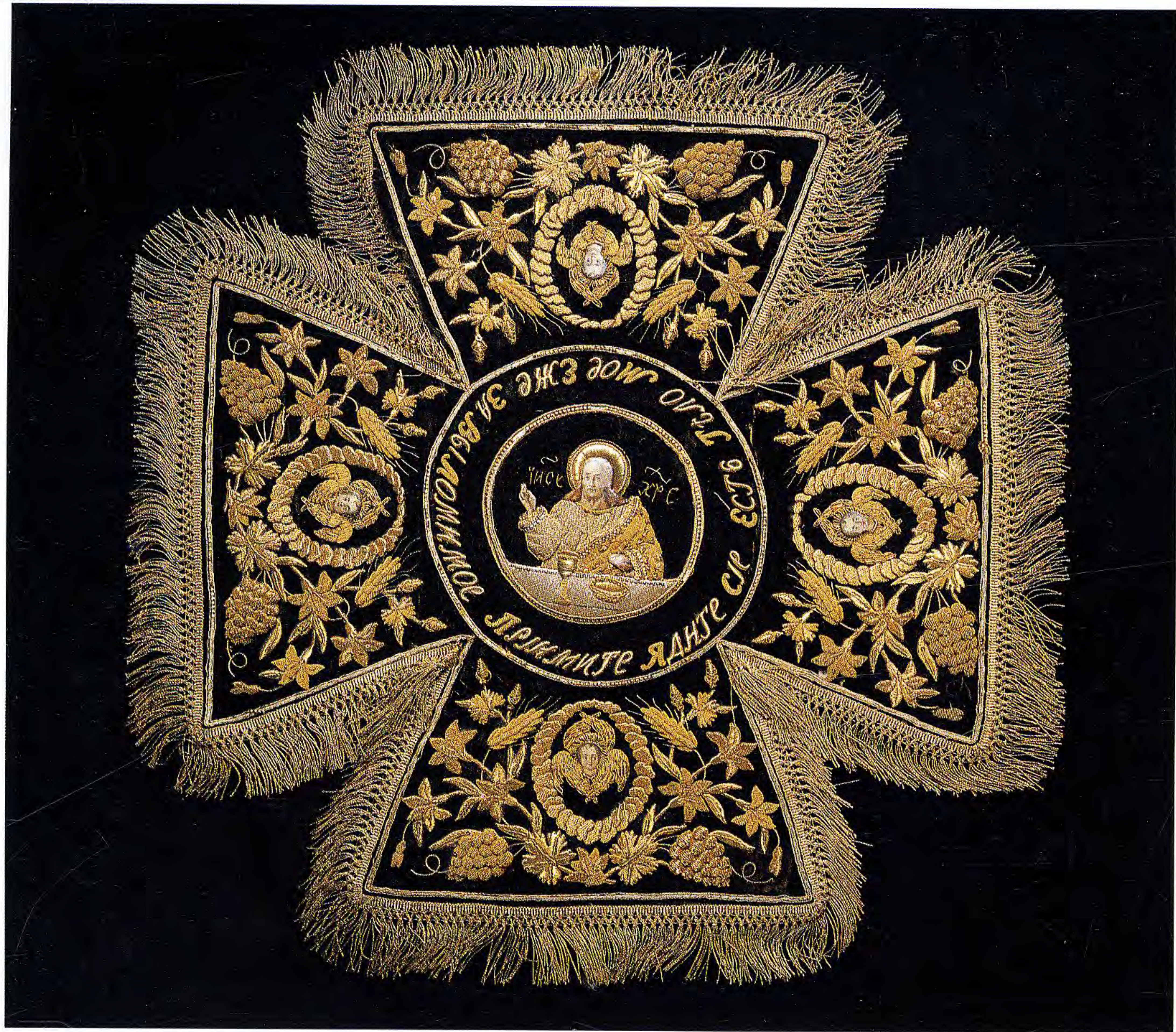
EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) Chalice, 1856

Silver, enamel, glass, casting, carving, stamping; 30.5 × 13.3 × 19 cm

MARKS ПА (PA), unknown master; АК/1856, assay master Andrey Kovalsky, city of Moscow, silver content 84 *zolotniks*



INSCRIPTIONS УСЕРДИЕМЪ ВАРВАРЫ
НИКОЛАЕВНЫ САДУНСКОЙ 1856 ГОДА
АВГУСТА 26 ДНЯ (Due to the diligence of Varvara
Nikolayevna Sadunskaya 26 August 1856)
PROVENANCE transferred from State Museum Fund
State Hermitage Museum inv. no. ERO-8173
LAZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R193 Purificator with The Sanctifying of Gifts

Russia (monastery workshops?), 2nd half 19th century
Velvet, silk fabric, canvas, metallic thread fringe, silver
thread, sequins, metallic thread, flattened gold wire, silk
stitch, oils, canvas, punching; 52.5 × 52.5 cm
PROVENANCE from St Vlasy church; formerly in
Museum of Religion and Atheism, Leningrad; transferred
in 1955 to the Hermitage
State Hermitage Museum inv. no. ERT-16267

The purificator is of dark green velvet, and bears
an embroidered conventional interpretation of
The Sanctifying of Gifts in the centre. Within the
border of the circle is an inscription ПРИИМИТЕ
ЯДИТЕ СЯ ЕСТЬ ТЪЛО МОЕ ЕЖЕ ЗА

ВЫ ЛОМИМОЕ (Take and eat my body which
I sacrificed for your sake). The cross-arms are
embroidered with foliate motifs, with bunches of
grapes, sheaves of wheat and carnations in relief in
various tones of gold, with flattened gold wire,
spangles and silver thread. The faces are painted in
oils on canvas. The materials used and the manner
of execution show that this is the work of a
monastery workshop of the mid- to late nineteenth
century. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R-194a

R194 Icon-covers for The Mother of God

a) For a bust icon

Russia (north-west region), 19th century
Canvas, paper, linen cord, freshwater pearls, crystal,
amethysts, almandines, silver, metallic spun thread,
spangles, inlay, stamping, bevelling, silk stitch; 45 × 37 cm
PROVENANCE State Russian Museum from State
Museum Fund; later at the State Museum of Ethnography;
at Hermitage from 1944
State Hermitage Museum inv. no. ERT-9150

An embroidered *maphorion* served as decoration for
a large icon with an image of the Mother of God.
This is worked in low relief with a dense foliate
design, decorated with freshwater pearls strung on
cord, interwoven with a gold thread and attached to
the lining which is entirely embroidered in gold. A
large eight-pointed silver star is affixed to the centre
with inserts of cut crystal and amethyst. The border
of the *maphorion* is decorated with rosettes of rock
crystal, pearls and oval clusters of amethysts and
almandines. The ornamental pattern of flowers is
similar to the patterns embroidered with freshwater
pearls on *povoiniks* (headscarves worn by married
peasant women) in Pskov province. This suggests
that this maphorion was made in one of the
monasteries of the north-west region of Russia.
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

b) Joy of All Who Mourn

Russia, mid-19th century
Canvas, paper, linen cord, foil, copper, pearls, glass,
mother-of-pearl, linen thread, inlay, bevelling, punching;
45 × 37 cm



PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in Russian Museum, Leningrad, where it was transferred from the State Repository of Precious Objects
State Hermitage Museum inv. no. ERT-9169

The icon-cover is decorated with freshwater pearls strung along the cord on a background of silver foil with mother-of-pearl grains, coloured glass

and paste in settings and studs; the garments of the Mother of God bear a large decorative foliate pattern, while the *maphorion* and robe are embroidered with a geometrical pattern; according to extracts from newspapers of 1850 and 1853 which were attached to the back of the icon, it was made in 1850. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R-195

R195 Reliquary cross with fragment of True Cross

Palestine (Jerusalem), c. 1830

Gold, wood, fabric; stamping, engraving; 5.4 × 3.4 cm;
small box 5.3 × 3.8 cm

PROVENANCE from the Cathedral in the Winter Palace,
St Petersburg

A wooden cross set in a gold frame with a suspension loop, in a flat gold box with angled corners, with a removable lid and fabric inside. On the separate lid is an engraved image of a cross with a decorated border and an inscription INRI NK IC XC. The cross has a gold chain.

The cross with two relics of the True Cross was given to Tsar Nicholas I on 14 February 1834 on behalf of Athanasios, Patriarch of Jerusalem, by Archbishop Favorsky of Yerofey. A scroll sent to Patriarch Athanasios by the High Synod reads: 'We inform your Holiness that Right Reverend Archbishop Favorsky has the honour of appearing before our Most Pious Majesty Tsar Nicholas I to present him and his Most August Family with a blessing from the holiest tomb of the Lord' (Kapterev 1898, p. 604). The cross was later given to the sacristy of the Winter Palace Cathedral.

The present appearance of the cross is identical to its nineteenth-century description. It was established by experts only in 1995 that the cross is made of gold, where early descriptions refer to gilded silver. O GK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya* 1873,
p. 373

R196

Pectoral icon with The Mother of God of Smolensk

Russia (St Petersburg), the English Shop company, master S. Arndt, 1855

Gold, silver, rubies, cut diamonds, pearls, enamel, amethysts, almandine, mother-of-pearl; 11.5 × 7.1 cm

MARKS SA, master S. Arndt; city of St Petersburg, silver assay

INSCRIPTIONS on the reverse: ГОСПОДЬ, УСЛЫШИ МОЛИТВУ МОЮ И ВОПЛЬ МОЙ КЪ ТЕБЕ ДА ПРИДЕТЪ. НЕ ОТВРАТИ ЛИЦА ТВОЕГО ОТЪ МЕНЕ ВЪ ОНЪ ЖЕ АЩЕ ДЕНЬ СКОРБЛЮ, ПРИКЛОНИ КО МНЕ УХО ТВОЕ, ВЪ ОНЪ ЖЕ АЩЕ ДЕНЬ ПРИЗОВУ ТЯ, СКОРО УСЛЫШИ МЯ. 13 НО 1854 – 13 НО 1855 (Lord, hear my prayer and lamentation to you and on the day of my grief do not turn away from me, lend me your ear and if I call upon you another day, hear my prayer. 13 November 1854 – 13 November 1855)

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in Winter Palace, St Petersburg

State Hermitage Museum inv. no. ERO-6461

The upper part of the icon is in the form of an imperial crown; on the reverse is an enamel insignia of the Order of St George. LAZ



EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished.

R197

Military Order of St George the Victorious

On 26 November (9 December) 1769 on the feast-day of St George the Victorious, insignia were ceremonially consecrated in the Grand Court Cathedral after the liturgy; Tsarina Catherine II placed them on herself with her own hands, thereby instituting a new military decoration in Russia, the statute of which was proclaimed in the presence at the divine service of 'distinguished persons, both male and female, and ministers from foreign countries'.

According to the statute, the Order was an award for specific military achievements. It was divided into four classes, which made it more democratic than the existing orders: any officer was entitled to receive an award for an act of bravery in battle. It was also possible to qualify for the lowest fourth class, which was given to army officers for twenty-five years' service, and to naval officers after eighteen half-yearly campaigns at sea. From 1833 the award was also given after twenty campaigns in peacetime. The Class I Order was awarded only rarely. Throughout the history of its existence, only twenty people were awarded this class (eight of these were foreigners). Receiving an award of any class conferred rights to hereditary nobility and a host of other privileges.

The insignia of the Order was instituted as a Maltese cross with white enamel set in gold with a centre-piece of a mounted St George slaying a dragon with a sword; the Class I insignia was attached to the left hip on a broad ribbon of three black and two yellow stripes which crossed over the right shoulder and was worn under full-dress uniform. Both the Class I and III insignia were four-pointed gold stars which were pinned to the left breast. The Class II and III crosses differed in size and were worn around the neck, while the Class IV cross was worn in a buttonhole. The attire of the Order was introduced by the 1833 statute, but was not used. Apart from Catherine II, the founder, Alexander II had the Class I Order, having received his insignia from the Duma in 1869 to mark the Order's centenary. Previously, as heir to the throne, he had gained the Class IV insignia for courage in a skirmish with Chechens between the Roshnya and Valerik rivers in the Caucasus on 26 October 1850 (awarded 10 November of the same year). Alexander I refused the Class I Order in 1809, and asked to be awarded the Class IV Order. Nicholas I gained a Class IV Order in 1838 for twenty-five years' service on request. During the reign of Paul I, the Order was not awarded.



R-197a

On 13 February 1807 a 'Sign of Distinction for soldiers and non-commissioned officers' was established to be awarded to lower army ranks. Embossed in silver, the cross is the same as the Order insignia in shape and appearance. On the reverse, an ordinal number was inscribed on the arms of the cross. The award had privileges attached to it, such as freedom from corporal punishment, an increase in salary, and retention of the title of non-commissioned officer when transferred from regiments to the Guards. In 1856 the Sign of Distinction was divided into four Classes: I and II were represented by gold crosses, while III and IV were represented by silver crosses. Numeration was established according to class. In 1913 the regulations were changed, and it was renamed the St George Cross. The medal for bravery, which had previously existed, also became part of this Order and was named the St George Medal. The cross and medal were worn on a ribbon of the order colours.

a) Star of the Order

Russia, 2nd half 18th century

Silver, silver thread, tinsel, silk, canvas, paper,

stamping on silver, tinsel embroidery; 10.5 × 10.5 cm

INSCRIPTIONS monogram СТ (SG = St George); order motto ЗА СЛУЖБУ И ХРАБРОСТЬ (For Service and Bravery)

PROVENANCE from the collection of the princes Yusupov in 1919

State Hermitage Museum inv. no. IO-1159

The Star of the Order of St George was worn with the insignia of Classes I and II, and on the left side of chest. A four-pointed star was chosen for the Order of St George the Victorious. The embroidered stars affixed to the dress and harmonized with the silver embroidery which was used to adorn the costume of that period. In the early nineteenth century, embroidered stars were gradually replaced by those made entirely of metal (silver), and the use of embroidered stars was discontinued by



R-197c



a regulation of 15 May 1855.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) Insignia of the Order, Class III

Russia (St Petersburg), 1st quarter 19th century
Gold, enamel, ribbon; stamping, enamelling, painting
on enamel, mounting; 4.2 × 4.8 cm

PROVENANCE from the collection of the Counts
Stroganov in 1925
State Hermitage Museum inv. no. Bz-287

This insignia has a neck ribbon and its small size allows it to be assigned to the insignia of Class III. Count Pavel Alexandrovich Stroganov (1772–1817), an associate of Alexander I during the early years of his reign, who fought in the Napoleonic wars, and whose portrait decorates the Winter Palace military gallery, was awarded this order in 1808.

EXHIBITION HISTORY Leningrad, Hermitage 1956;
Leningrad 1985; St Petersburg, Hermitage 1994;
St Petersburg, Hermitage 1996, no. 50

BIBLIOGRAPHY *Russkiye ordena* 1996, no. 50

c) Insignia of the Order, Class IV

Russia (St Petersburg), before 1855
Gold, enamel, ribbon, stamping, enamelling, painting
on enamel; 3.5 × 4 (with suspension loop)

INSCRIPTIONS 25 ЛѢТЪ (25 years); on reverse
monogram СГ (SG = Saint George)

PROVENANCE Hermitage collection
State Hermitage Museum inv. no. Bz-1169

The Class IV insignia, according to the statute, were not only given for valour, but could also be awarded for service as an officer. In this case a legend on the cross-arms read 'Twenty five years' for army officers, and 'Eighteen campaigns' for naval officers (a campaign being no less than six months). In 1855, in order to emphasize the importance of the order as an award for valour, its function as a long service award was transferred to the order of St Vladimir (Class IV with bow).

MAD

EXHIBITION HISTORY Leningrad, Hermitage 1956;
St Petersburg, Hermitage 1994

BIBLIOGRAPHY unpublished

R198

Order of St Andrew the First-Called

The first and highest Russian order was established by Peter the Great in 1698. The statute issued in 1720 was not officially confirmed, although its regulations were followed until the statute of 1797.

This order had a limited number of knights, and thus only of the highest rank. Like all major European decorations, it was not divided into classes. It was the only order in Russia with an order chain, to be worn only on ceremonial occasions. Its insignia

was a diagonal cross with an image of the crucified St Andrew placed on a two-headed eagle (a cross of this shape is called a Cross of St Andrew or of Burgundy), and was worn over the left hip on a blue ribbon from the right shoulder.

An eight-pointed star was attached to the left breast. In the centre of the star was depicted the Cross of St Andrew (from the late eighteenth century on, bearing an image of a two-headed eagle on his breast) encircled by the motto of the order *За веру и верность* (For Faith and Loyalty). The same motto was inscribed on the reverse of the insignia. The stars, originally embroidered sequins and metallic threads, were gradually replaced by metal.

As a special privilege, according to the statute of 1797, insignia could be decorated with cut diamonds. In the late nineteenth century, such diamond decorations were given out by Cabinet and the ministry or department of the person being honoured.

The knights of the Order had their own costume worn only on ceremonial occasions. It consisted of a green velvet coat lined with white satin, with a star attached to the left breast, a white waistcoat with a cross on the breast, a black hat with red and white feathers, and the Cross of St Andrew of narrow ribbon.

According to the 1797 statute, all grand Dukes were awarded the Order of St Andrew the First-Called at baptism, and princes of the blood royal were awarded the cross on coming of age. The first knight of the Order was Admiral-General Fyodor Alexeyevich Golovin, an outstanding military officer and diplomat of Peter the Great's time. Peter I himself received this award from Golovin in 1703 for overcoming two Swedish ships on the River Neva.

Amongst holders of the order were Peter Rumiantsev, Alexander Suvorov, Grigory Potemkin, Peter Bagration, Mikhail Kutuzov and many other statesmen who became famous on the battlefield and in the civil service. The Order was intended only for generals or equivalent civilian officials.

From 1855, an image of crossed swords, placed on the insignia's star, was introduced for all Orders conferred for military achievements. They were depicted on the insignia of the Order of St Andrew the First-Called under a large crown above the eagle's heads.

From 1698 to 13 February 1800, the star of the Order of St Andrew the First-Called had a diagonal Cross of St Andrew in the centre on a gold background surrounded by a circle of blue silk, on which the motto of the Order was embroidered *За веру и верность* (For Faith and Loyalty). In the upper part of the circle was an image of flying angels with a crown. The size of the star was never precisely defined.

The ribbon also formed part of the order's insignia, and that of the Order of St Andrew the First-Called was pale blue, and worn over the right



R-198a,b

shoulder down to the left hip, where the insignia was attached to it. The ribbon (instead of a chain) was used on less ceremonial occasions. The choice of colour reflected the practice of other European countries at that time, where the highest Orders had blue ribbons (in France the Order of Saint Esprit, in England the Order of the Garter, in Denmark the Order of the Elephant, in Poland the Order of the White Eagle, in Sweden the Order of Seraphim).

a) Insignia of the Order

Russia (St Petersburg), late 18th–19th century

Gold, enamel, casting, stamping, engraving, enamelling, painting on enamel; 5.5 × 9.1 cm

INSCRIPTIONS on the extremities of the cross-arms SAPR (Sanctus Andreas Patronus Russiae); on reverse motto of order ЗА ВЪРУ И ВЪРНОСТЬ (For Faith and Loyalty)

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. Bz-1385

This type of insignia relates to the late eighteenth and early nineteenth centuries, as attested by the design of the eagle's plumage. The heads are positioned low over the ends of the cross, long tongues protrude from half-open beaks, the ends of five feathers curve upwards in front, and the eagle's talons grasp the lower ends of the cross. The crown is from the late 1840s.

EXHIBITION HISTORY St Petersburg, Hermitage 1996, no. 4

BIBLIOGRAPHY unpublished



R-198c

b) Chain of the Order

Russia (St Petersburg), workshop of Ivar K. Pragst, 1836

Gold, enamel, casting, stamping, engraving, enamelling, painting on enamel; 4.3 × 147 cm

INSCRIPTIONS on links with trophies monogram of Peter the Great, consisting of two letters P and figure across SAPR (Sanctus Andreas Patronus Russiae) on link between cross-arms; mark IP and year 1836

PROVENANCE transferred in 1951 from State Repository of Precious Objects

State Hermitage Museum inv. no. Bz-456

The chain, judging by the assay date, can be assigned to the reign of Nicholas I. It consists of twenty-three links, which correspond to the drawing in the regulations of the Russian Empire's orders of 1797 and has a design characteristic of that period of a two-headed eagle with upraised wings and solid plumage, and an image of St George the Victorious on its breast on a curved shield.

The chain was made in the workshop of the jeweller Ivar Christian Pragst, the son and pupil of Johann Christian Pragst who worked for the Imperial court office (Postnikova-Loseva *et al.*, 1983, p. 194, no. 1701).

EXHIBITION HISTORY St Petersburg, Hermitage 1996

St Petersburg, Hermitage 1998

BIBLIOGRAPHY unpublished

c) Star of the Order

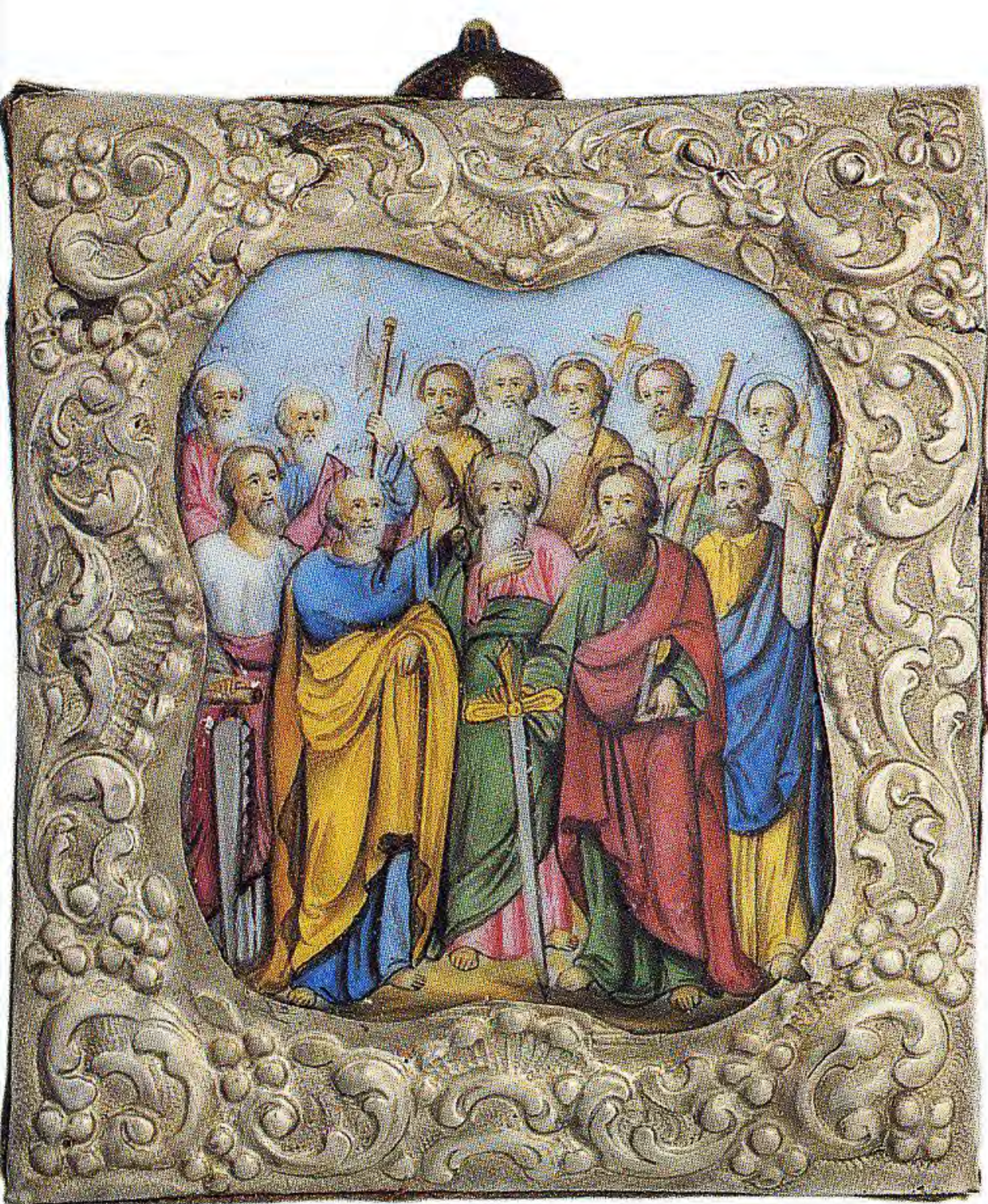
Russia (St Petersburg), jeweller A. Becker, 1st quarter 19th century

Silver, gold, enamel; stamping, bevelling, enamelling, painting on enamel; 8.7 × 8.8 cm

INSCRIPTIONS motto of order ЗА ВЪРУ И ВЪРНОСТЬ (For Faith and Loyalty); engraved on reverse *And[reas] Becker Jouailler rue de la povres (?) S-Petersbourg N100*

PROVENANCE in collection of Princes Yusupov until 1918; until 1937 in the Precious Objects Repository of Hermitage

State Hermitage Museum inv. no. Bz-225



The star is an extension of the type established by Paul I on 13 February 1800. The motto of the Order is inscribed around the outer rim of an enamel disc. The central medallion is decorated with an image of an eagle with thunderbolts and a laurel wreath in its talons, and a diagonal cross on its breast. The eagle sits on part of a globe. The star's rays are executed in a bevelled silver technique with diamonds. Johann Andreas Becker (born in Hamburg) came to St Petersburg in 1798, and from 1806 was a guild master working in gold (Postnikova-Loseva *et al.*, 1983, p. 196, no. 1761).
MAD

EXHIBITION HISTORY Leningrad, Hermitage 1956
BIBLIOGRAPHY unpublished

R199 Small enamel icons

a) Twelve Apostles

Russia (Rostov), 1st half 19th century
Enamel, copper, painting, filler, velvet, decorative metal frame; image 6.9 × 5.8 cm; frame 10.2 × 8.9 cm
PROVENANCE from Dzerzhinsky district Department of Finance, Leningrad, 28 February 1979
State Hermitage Museum inv. no. ERE-572

The Apostles (Greek, 'apostolos' – messenger) were Christ's twelve chief disciples, whom he called upon to preach His message during His lifetime. The Synaxis of the Twelve Apostles is one of the most important Church feast-days. A further seventy disciples were chosen later, who were not contemporaries of Christ nor witnesses of His deeds; those who zealously served the Church (apostolic service) were also called apostles or messengers.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

b) Holy Bishop Jacob and Metropolitan Dmitry of Rostov

Russia (Rostov), 1st half 19th century
Enamel, copper, painting, filler; inside a thin silver-gilt rim; 11.5 × 9 cm (with ring)
INSCRIPTIONS on obverse in a blue circle БОЖЕ ОТЕЦЪ НАШИХЪ ТВОРЯЙ ПРИСНО СЪ НАМИ ПО ТВОЕЙ КРОТОСТИ НЕ ОСТАВИ МИЛОСТЬ ТВОЮ ОТЪ НАСЪ НО МОЛИТВАМИ ИХЪ В МИРЕ УПРАВИ ЖИВОТЪ НАШЪ (Our Lord, please hear our prayers and direct our lives, upon your mercy)
PROVENANCE transferred from the State Museum of Ethnography, Leningrad; formerly in State Museum Fund
State Hermitage Museum inv. no. ERE-345

The Rostov saints and miracle-workers Jacob, bishop of Rostov from 1385 and founder of the Spaso-Yakovlevsky Monastery, and Dmitry (1651–1709), Metropolitan of Rostov 1702–09, were often depicted together, either with a monastery in the background, or at prayer in clouds above the monastery and the Kremlin. Here they are shown against a background of the Spaso-Yakovlevsky Monastery, Rostov. A similar icon on enamel is at the Andrei Rublev Museum in Moscow (*Russkaya emal'* 1994, pl. 158, no. 158; *Lives of the Saints* 1900, May, pp. 355–57; September, pp. 279–92).

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

c) St Metrophans of Voronezh

Russia (Rostov), 1st half 19th century
Enamel, copper, painting, filler; in brass ornamental frame; 10 × 7 cm (with suspension loop)



R-199b



R-199c

INSCRIPTIONS on back of enamel ОБРАЗЪ СВ: ПР: МИТРОФАНІИ ВОР: ЧУ (The image of the venerable St Metrophans of Voronezh the Miracle-Worker)
PROVENANCE transferred from Dzerzhinsky district, Department of Finance, Leningrad, 28 February 1979
State Hermitage Museum inv. no. ERE-501

St Metrophans (secular name Mikhail, 1623–1703) was the first bishop of Voronezh. In 1663 he took monastic vows in the Zolotnikovskaya hermitage not far from Suzdal', where he lived until 1666. He was appointed abbot of the Yakhromsky Kozmin Monastery, which he directed for ten years. He

then became abbot of the Zheltovodsky Monastery in Makarev and in 1682, in accordance with Tsar Fyodor Alexeyevich’s will, was appointed Archbishop of Voronezh.

St Metrophans was a fervent supporter of Peter the Great, and assisted him during the building of the navy in Voronezh and the preparations for the Azov campaign, to which he contributed financially on occasion. Peter the Great attended his funeral.

He was never portrayed during his lifetime, thus all his portraits are from the imagination. Interest in him was revived when his relics were found in 1832 and tranferred to the Blagoveschensky Cathedral of the Moscow Kremlin. In 1832 K. Afanasiev engraved his portrait for the book *A Brief Description of a Visit... to Voronezh by Peter Alexeyevich*. In 1839, Nikolai Utkin engraved his portrait for *A Laudatory Biography of a Saint*. Both portraits were similar to that on this enamel icon. GAP

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R200

Stones carved by Russian craftsmen

a) Cameo with The Mother of God

Russia (Yekaterinburg), Yekaterinburg lapidary workshop, master Dmitry M. Petrovsky, 1826
Chalcedony-onyx; 2.7 × 2.4 cm
PROVENANCE transferred in 1826 from His Imperial Majesty’s study, as part of collection of stones cut at Yekaterinburg lapidary workshop from late eighteenth century
State Hermitage Museum inv. no. K–5861

A mould made of an intaglio carnelian cut by the London gem-carver Thompson, in the Neo-Classical style of the last quarter of the eighteenth century (Raspe and Tassie, 1791, no. 13896), served as a model for the Yekaterinburg master D. Petrovsky for this cameo.

Dmitry Mikhailovich Petrovsky (1806–c.1841) was a leading craftsman and cameo carver of the Yekaterinburg lapidary workshop. He studied the art of stone-carving from 1818 or 1820, and in 1824 he took objects made in his workshop to the capital where he became celebrated for his ‘perfect finishing of antiques with diamonds’. In 1836, to mark a visit to the factory by the heir to the throne Alexander Nikolayevich, two chalcedony cameos were made with portraits of Nicholas I and Alexandra Fyodorovna, at Petrovsky’s direction (St Petersburg, Hermitage, 1994, nos 249, 250). Shortly afterwards, Petrovsky was awarded the Class III Order of St Anna for his work.

EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 88
BIBLIOGRAPHY Kagan 1990, p. 59; Kagan 1994, no. 88

b) Cameo with St Mary Magdalen

Russia (Yekaterinburg?), late 1830s
Sardonyx; 2.7 × 2.2 cm
PROVENANCE formerly in collection of Counts Stroganov; transferred in 1926 to the Hermitage
State Hermitage Museum inv. no. K–6252

This cameo of St Mary Magdalen closely resembles two documented cameos made at the Yekaterinburg lapidary workshop in 1836 and 1841 (St Petersburg, Hermitage 1994, nos 184, 210). Like the others, the present cameo is a reproduction of a mould made of an intaglio on chalcedony by the English carver Robert Bateman Ray (Raspe and Tassie 1791, no. 14705).

Ray’s image of St Mary Magdalen is a departure from the conventional western representation of her with uncovered head and long, flowing hair. The veil over her head renders her similar in appearance to the Mother of God. St Mary Magdalen, however, can be recognized by the locks of hair escaping from beneath her veil, and her tearful eyes in penitential prayer.
EXHIBITION HISTORY St Petersburg, Hermitage 1974
BIBLIOGRAPHY unpublished

c) Cameo with the Apostle Paul

Russia (Gornaya Kolyvan), Kolyvan polishing factory, 1830
Two-layered Siberian jasper; 4.3 × 3.1 cm
PROVENANCE acquired by Hermitage in 1983 from private collection
State Hermitage Museum inv. no. K–6719

This cameo is of a significantly reduced size but quite accurately replicates one of two oval medallions on which the Apostles Peter and Paul are depicted (Hermitage collection, inv. nos IM–6625, 6626). Both medallions were modelled by the sculptor Leonard Posch and issued in 1817–18 from castings made in Germany at the Royal Foundry in Gleiwitz. Posch’s works were not original in that they were influenced by a pair of Italian Renaissance plaquettes from the School of Antonio Abbondio (Hintze 1928, p. 36, pl. 69). In the catalogue of the *Reliefs and Plaquettes* exhibition in Rome in 1982, it was noted that many plaquettes and medallions came through Rome’s antiquities market, which led to the widespread copying of them in bronze, brass, mastic, alabaster, iron, ceramics and plaster (Cannata 1982, no. 86).

The style of the cameo is similar to that of Posch’s medallion. The outlines are clearly defined, the carving sharp, and the folds of the drapery, the hair and beard curls and the modelling of the facial features exhibit a similar chiaroscuro effect in stone to that achieved in metal by Posch. The cameo, cut in the pale grey-green layer of two-layered jasper, has a fairly high relief, and its lower layer serves as a background. This is a typical example of so-called Siberian jasper, in which nature itself has united two layers of different shades and vivid colours.

The double cameos with the Apostles Peter and Paul are believed to have been ordered from the Kolyvan polishing factory on 22 February, 1828, at the same time as two chalices and a paten made of Goltsov jasper, for the church of the Izmailovsky Life-Guards regiment. The Apostles cameos were first mentioned in a letter of 15 August 1828 from the factory manager, M.S. Laulin to the director of the Kolyvan-Voskresensky factories, P.K. Frolov: ‘The two chalices and a paten of wavy-green jasper and plain green are still being drilled out. The carving of the Apostles for the medallions on the jasper is continuing. On one of the medallions, the face and head are almost complete and the other is in progress.’

The completed chalices were sent with a first consignment of silver in the winter of 1828–29, but work on the Apostles was delayed, with the customer waiting impatiently. M.S. Laulin’s letter of 26 December 1829 noted: ‘The carving of the Apostles is still in progress’. The Apostles were mentioned for the last time in business correspondence on 18 January 1830: ‘The Apostles and the stamp are still being carved’. It is clear that the Apostle Paul cameo arrived at a jeweller’s no later than 1831, but how it reached the Hermitage is unknown. The previous owner had no precise information concerning it, while the Kolyvan Apostle Peter cameo has never been found.
EXHIBITION HISTORY Leningrad, Hermitage 1984, no. 42; Leningrad, Hermitage 1990, no. 92; St Petersburg, Hermitage 1996, no. 163
BIBLIOGRAPHY Kagan 1987, p. 211; Rodionov 1988, p. 4; Kagan 1998, p. 42

d) Cameo with Christ wearing Crown of Thorns

Russia (Moscow), master Prokopy Vasilievich Kuznetsov, c. 1839
Sardonyx; 5.3 × 4.8 cm
PROVENANCE gift from carver to Tsar Nicholas I; transferred to the Hermitage 19 September 1839 from Imperial Court Workshop
State Hermitage Museum inv. no. K–5529

This iconographic type is based on western tradition and can be directly attributed to a late engraving of Raphael’s painting of *Christ Carrying the Cross* (Prado Museum, Madrid). Raphael painted it between 1517 and 1520 for the Church of Santa Maria dello Spasimo in Palermo, Sicily. An inventory of the Hermitage Department of Antiquities of 19 September 1839 recorded that the cameo was given to Nicholas I by master Prokopy Kuznetsov. Before presenting it to the Tsar, Kuznetsov showed the cameo at the exhibition of Russian manufactured articles in 1839 (Christ on sardonyx)
EXHIBITION HISTORY St Petersburg 1839, no. 262; Leningrad, Hermitage 1926; St Petersburg, Hermitage 1996, no. 164

BIBLIOGRAPHY Prozorovsky, 1884, p. 169; *Historical Method in Russia* 1996, no. 164

e) Intaglio with Archangel Michael

Russia (St Petersburg), master Grigory (Heinrich)

Samuilovich Kurtseil, 1832

Four-faceted olivine in gold frame; 2.7 x 2.2 cm

INSCRIPTIONS РОДИЛСЯ ОКТЯБРЯ 13;

КРЕЩЕНЪ НОЯБРЯ 8 (Born on 13 October; christened on 8 November); ГОД 1832 (1832); monogram H.K.F

PROVENANCE transferred to the Hermitage

16 November 1832

State Hermitage Museum inv. no. I-10763

The cameo was carved shortly after the birth of Prince Mikhail Alexandrovich. The dedication of crosses, icons and *panagiai* to ecclesiastics and civil officials on ceremonial occasions was an old Russian tradition, and the prince's christening inspired Kurtseil to create this cameo. The newly born fourth son of Tsar Nicholas I was, in accordance with the Russian Orthodox tradition, named Mikhail on 8 (21) November, one of the two feast-days of St Michael. The Archangel has been placed in the centre of the design. The Orthodox Church venerated St Michael as the lord of the heavenly host and ascribed to him two seemingly incompatible roles: that of banisher of the devil, and petitioner for mankind before God. It also regards St Michael as the protector of all princes and warriors. He has always been depicted with wings, and holding a sword and shield, although in this particular composition he carries a banner.

The carver, Grigory (Heinrich) Samuilovich Kurtseil (1777- ?), was born in Poland. From 1807 he worked as a designer and medallion-maker at the St Petersburg Mint. He also carved seals and cameos with allegorical and emblematic designs to commemorate different events in Russian history and executed numerous commissions for his patroness, the Tsarina Elizabeth. YOK EXHIBITION HISTORY Leningrad, Hermitage 1926 BIBLIOGRAPHY unpublished



R201

Objects in malachite

a) Crucifix

Russia (St Petersburg), 1820s

Malachite, mosaic, gilded bronze; 16 × 6.4 × 6.4 cm

PROVENANCE formerly in private collection of Grand Duke Konstantin Pavlovich; in Hermitage main collection
State Hermitage Museum inv. no. ERKm-299

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) Pair of Easter eggs

Russia (St Petersburg), 1839

Malachite, mosaic, velvet, gilded bronze;

16.5 × 8.9 × 8.9 cm

PROVENANCE formerly in private collection of Tsar Nicholas I and Tsarina Alexandra Fyodorovna; in Hermitage main collection

State Hermitage Museum inv. no. ERKm-238a, b; 239a, b

The first half of the nineteenth century is called the 'Malachite Age' of Russian gem carving. Two imperial lapidary workshops in Peterhof and Yekaterinburg were the main production centres for malachite wares. Malachite was found in Russia early on, but not all types were suitable for carving. The malachite of two large deposits in the Urals was used for carving the Gumeshev state mine, founded in 1702, and the Mednorudiansk mine,

which belonged to the Demidovs, who were its founders. The latter mine was first mentioned in the records of 1722, although its systematic exploitation was not started until 1813. A huge malachite vein found there in 1835 (250 tonnes), made it possible to use malachite widely for large objects and interior decoration (for example, the Malachite Room in the Winter Palace, the Isaac Cathedral in St Petersburg or the Bolshoy Kremlin Palace in Moscow).

Malachite objects were made using the so called 'Russian mosaic' technique, whereby craftsmen sawed pieces of malachite into small plates 2 to 4 mm thick, fitted them together according to the pattern of the stone, ground and polished them, and glued them to a metal or stone base, artistically using malachite dust to conceal the gaps between the plates. EAT

EXHIBITION HISTORY St Petersburg, Hermitage 1994

BIBLIOGRAPHY Voronikhina 1963, p.89

R202

Vase for presenting Easter eggs

Russia (St Petersburg), Imperial Porcelain Factory, 1840–5
Porcelain, overglaze gold painting, velvet;

22.5 × 36.5 × 36.5 cm

MARKS cobalt under glaze, H I beneath the crown

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERF-6279

Easter eggs were delivered to the Imperial Court in openwork baskets or vases specially made at porcelain factories. They are mentioned along with the porcelain eggs in the Imperial Factory reports. On Easter Day 1793, six openwork baskets and six vases with saucers, filled with porcelain eggs were delivered to the apartments of the Tsarina Catherine II – in all, 373 large, medium and small eggs, decorated with landscapes, figures and arabesques. Records were kept of porcelain eggs as Easter gifts at the court of Paul I. His coronation, which took place in the Uspensky Cathedral of the Moscow Kremlin, coincided with Easter celebrations. Porcelain vases and baskets were delivered to the new tsar in Moscow, and 200 porcelain eggs were placed inside them, 'with various fine art and gilding' (RGIA, f. 468, op. 1, d. 4034, l. 69).

In the nineteenth century the oriental splendour of the Russian court, which had astonished foreign visitors in earlier centuries, gave way to simpler and less regimented court etiquette. The tradition of giving Easter presents to courtiers remained, although it assumed a more natural and intimate character. The Easter blessing ceremony at the court of Tsar Alexander II is described as follows: 'The sovereign entered. He had just exchanged Easter kisses with the many valets and sentries who stood by the doors of his apartments and with all his servants... The Tsarina then entered with Grand Duke Sergei Alexandrovich, who was holding a rather large basket of porcelain eggs. We approached the sovereign one after the other and said: 'Christ is risen!' She nodded her head, and warmly replied: 'Merci' (Thank you). We kissed her hand and she kissed our foreheads. She took an egg out of the basket and said each time: 'Voici pour vous aussi un oeuf' (Here is an egg for you too). She gave me a purple egg (the Tsarina sometimes added a porcelain or glass trinket: a vase or fruit-dish, a carafe and glass, candlesticks or pretty ornament for the toilette)' (Uspensky 1913, vol. 1, p. 225).

The family of the last tsar, Nicholas II, used to gather for Easter meals, breaking the fast with Easter cake, *paskhas* (dressed cottage cheese) and painted eggs, in one of the most beautiful halls of the palace – the malachite dining room attached to the tsar's personal apartments. Nicholas II wrote in his diary on 24 March 1896: 'We went to bed at around 4am, when dawn was already breaking ...



at half-past eleven the Easter blessing began, with all the servants in the malachite dining-room. Almost 500 people received eggs' (*Diaries* 1991, p. 135). On the following days, the celebrations, blessings and the giving of eggs to relatives, courtiers, retainers, and court officials, continued with numbers reaching up to 1000. The porcelain eggs received as gifts were hung in small cases around icons on special ribbons, cords and chains. A photograph from Tsarina Alexandra Fyodorovna's bedroom at the Winter Palace depicts one such icon-case festooned with Easter eggs. TVK
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R203

Easter eggs

In 1842–43 the artists Grigory Grigorievich Chernetsov (1802–1865) and Nikanor Grigorievich Chernetsov (1805–1879) travelled to the East, where they made a series of twenty-four views of Palestine using a lithographic technique. These views were published in 1844 in four volumes by M. Tyulev's printing house in St Petersburg and were used as a model for the decoration of a number of eggs at the Imperial Porcelain Factory, two of which are now kept in the Hermitage. Their production continued until the early 1860s. For the Easter celebrations in 1861, twelve Easter eggs were made for the Imperial court with views from this series. The Easter eggs with Palestinian landscapes are in a private collection in San Francisco.

a) *Valley of shepherds, near Bethlehem*

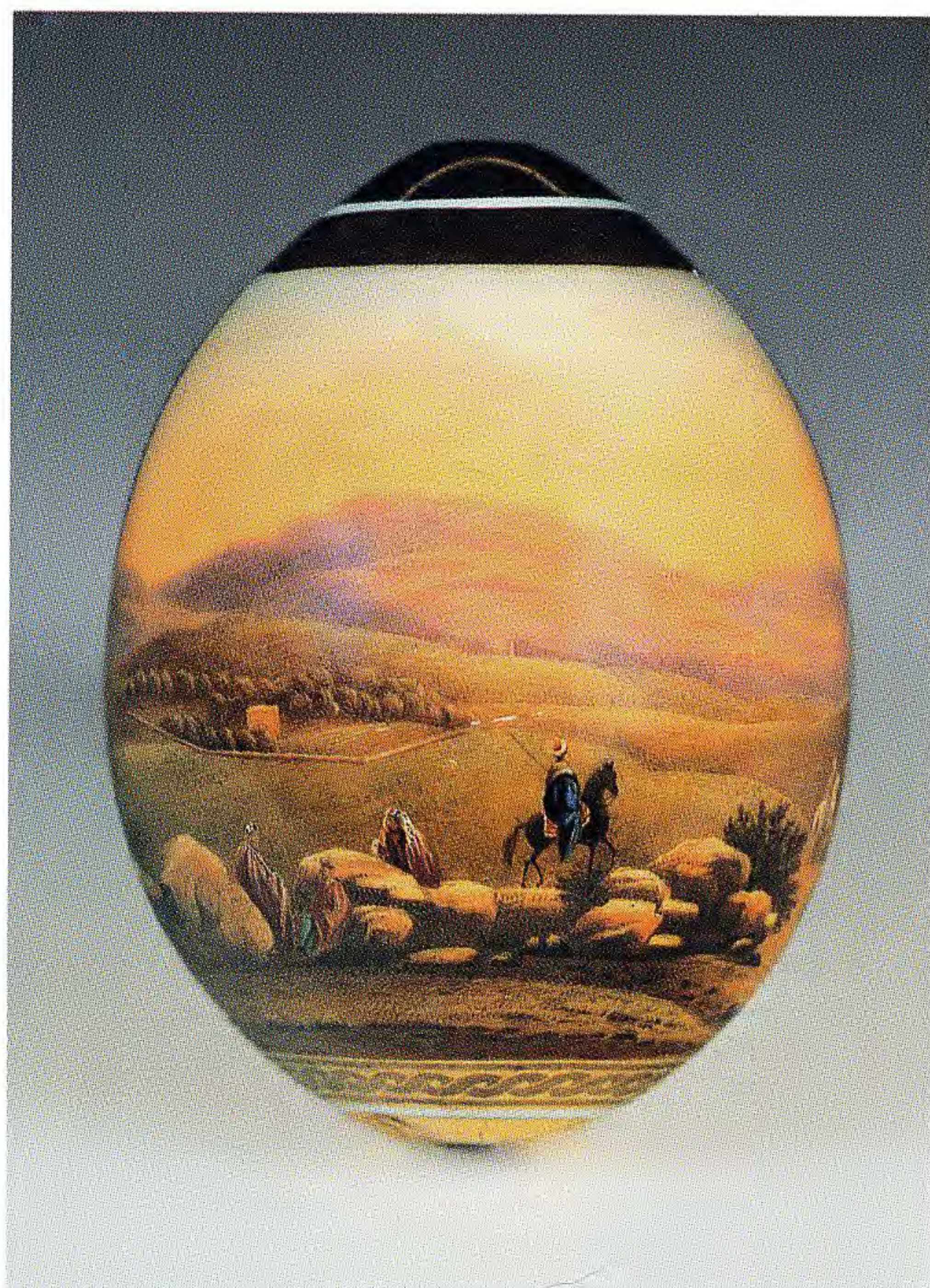
Russia (St Petersburg), Imperial Porcelain Factory, 1845–55

Porcelain, overglaze painting, polychrome, gilding, *tzirovka*; 9.4 × 7.0 cm

INSCRIPTIONS ДОЛИНА ПАСТЫРЕЙ БЛИЗЪ ВИФЛЕЭМА (Valley of shepherds near Bethlehem); signature on miniature П.М. (P.M.) initials of the painter
MARKS HI beneath the crown

PROVENANCE before 1917 in collection of Count Alexey A. Bobrinsky's collection, then in the State Museum of Ethnography, whence transferred to the Hermitage
State Hermitage Museum inv. no. ERF-5501

The design was published on the second page of the first sketchbook, together with a description 'The olive grove in this valley is surrounded by a stone wall and is the very place where angels announced the birth of Christ to the shepherds singing 'Glory to the Lord and peace on earth to all mankind!' In the distance, on raised ground, can be seen the shepherds' village, and beyond that a hill, with monasteries dedicated to Christ's Nativity. To their right, also on a hill, stands the city of Bethlehem.'



R-203a



R-203b



R-203c



R-203d

b) *The Castle of David and the Pool of Bathsheba's in Jerusalem*

Russia (St Petersburg, Imperial Porcelain factory), 1845–55

Porcelain, overglaze painting, polychrome, gilding, *tzirovka*; 9.4 × 6.9 cm

PROVENANCE acquired by Hermitage in 1995
State Hermitage Museum inv. no. ERF-9322

This image was published on page 3 in the first volume of lithographic prints by the brothers G.G. and N.G. Chernetsov. *Palestine: Landscapes*

Taken from Nature in 1842–43. A description follows: 'This is the citadel of Jerusalem, which was built during the Crusades by the citizens of Pisa on the ruins of David's castle and stands on the place once occupied by the tower of Psiphina. In the foreground are the ruins of the pool of Bathsheba (the wife of Uriah).'

EXHIBITION HISTORY Copenhagen 1994, no. 26; Salzburg 1995, no. 26; Geneva 1996, nos 27–28; Berlin 1997
BIBLIOGRAPHY Copenhagen 1994, no. 26; Salzburg 1995, no. 26; Kudriavtseva 1995/1, p.859; Geneva 1996, no. 27

c) *Monastery of the Caves, Kiev, seen from the Dnieper River*

Russia (St Petersburg), the Imperial Porcelain Factory, 1840s

Porcelain, overglaze painting, polychrome, gilding, *tzirovka*; 9.3 × 6.9 cm

PROVENANCE in collection of V.N. Argutinsky-Dolgoruky until 1917; transferred in 1941 from the State Museum of Ethnography
State Hermitage Museum inv. no. ERF-5457

The oldest and most magnificent Russian monastery is the Monastery of the Caves in Kiev, renowned for the asceticism and selfless devotion of its monks. Founded in the eleventh century on the banks of the River Dnieper near Kiev by the Venerable Feodosy of Vasilkov, it was under the patronage of princes, and then tsars, who often came to the monastery to venerate its holy relics.

EXHIBITION HISTORY Copenhagen 1994, no. 27; Salzburg 1995, no. 27; Geneva 1996, no. 29; Berlin 1997
BIBLIOGRAPHY Copenhagen 1994, no. 27; Salzburg 1995, no. 27; Kudriavtseva, 1995/1, p. 858; Geneva 1996, no. 29; Berlin 1997, p. 11

d) *Cross of the Rifle Battalion of the Imperial Guard*

Russia (private ceramics factory), 1855–1917

Porcelain, overglaze painting, gilding; 5.2 × 4.3 cm

INSCRIPTIONS on cross ЗА ВЕРУ И ЦАРЯ (For Faith and the Tsar) with monogram in centre Н I (Nicholas I)

PROVENANCE from State collection in 1979
State Hermitage Museum inv. no. ERF-8159

The Cross of the Palace Guard, to be worn on a hat along with a cockade, was introduced during the Crimean wars in 1855, when the Imperial Rifle Battalion was established. Its members included all the great Russian princes. The cross was the insignia for this battalion until 1918 when it was disbanded.

The purple Easter eggs, bearing an image of this cross, were made to be given as Easter gifts to members of the battalion. TVK

EXHIBITION HISTORY Geneva 1996, no. 162; Berlin 1997
BIBLIOGRAPHY Kudriavtseva 1996, no. 162

R204

Commemorative cross of the War of 1853–56

Russia (St Petersburg), St Petersburg Mint, 1856

Bronze, ribbon, stamping; 5.9 × 10.2 cm

INSCRIPTIONS obverse: united monograms H–A of Nicholas I and Alexander II, dates under monograms 1853–1854–1855–1856; reverse: НА ТЯ ГОСПОДИ УПОВАХОМЪ, ДА НЕ ПОСТЫДИМСЯ ВО ВЕКИ (We rely on you, Lord, never to let us be shamed)

PROVENANCE transferred in 1933 from former private libraries of Winter Palace

State Hermitage Museum inv. no. RM-3375

A cross awarded to both military and civil Russian clergy, from priest to metropolitan, instituted 26 August 1856. It was worn around the neck on a Vladimir ribbon. MAD

EXHIBITION HISTORY Leningrad, Hermitage 1956; Leningrad 1988; Leningrad, Hermitage, Menshikov Palace 1980

BIBLIOGRAPHY unpublished



R-204

R205

Easter eggs with varied decoration

Russia (St Petersburg), Imperial Glass Factory, early 19th century

a) Landscape

Milky glass, orange underglaze, grisaille, gold and grey paint; 6.3 × 4.9 cm

PROVENANCE from collection of Counts Bobrinsky, St Petersburg; transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERS-2089

b) Landscape

Milky glass, pale yellow underglaze, painting

PROVENANCE from collection of Counts Bobrinsky, St Petersburg; transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERS-2088

c) Marbled

Two-layered glass, bevelling, gold paint, bronze, gilding; 7 × 4.4 cm

PROVENANCE from collection of Fyodor Plyushkin, Pskov; transferred in 1941 from the State Museum of Ethnography

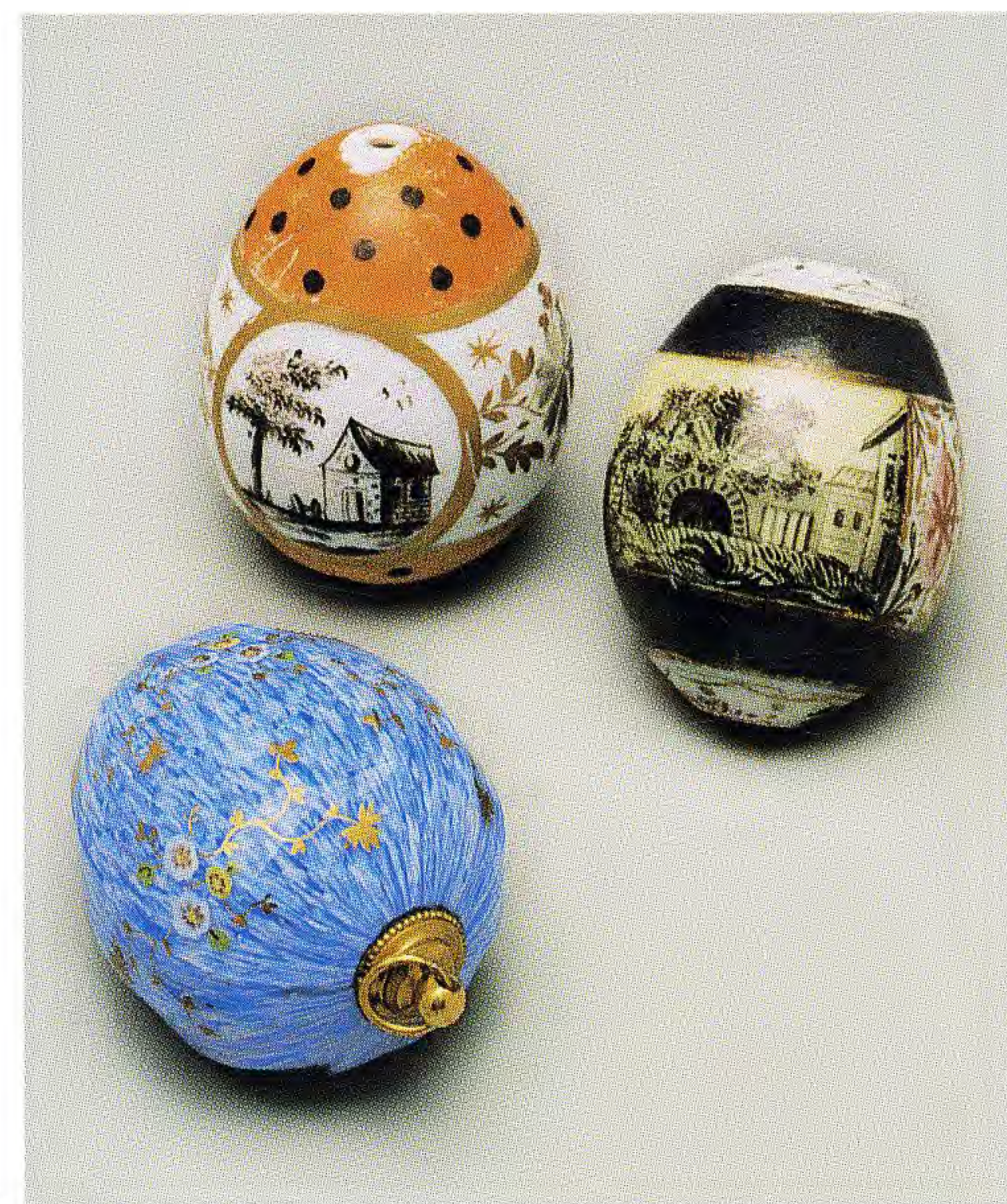
State Hermitage Museum inv. no. ERS-2086

d) Monogram D

Two-layered glass, paint with silver and gold, 6 × 4.8 cm

PROVENANCE from the Fyodor Plyushkin collection in Pskov; arrived at the Hermitage in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERS-2087



R-205



The influence of ceramic artists can be seen on Easter eggs painted on milky glass. 'Marbled' glass was introduced to the Imperial Glass Factory by the chemist D.A. Kartsev in 1832. He not only devised the method for making this type of glass, but also drew the designs for various articles. D.A. Kartsev worked from 1832 to 1834 at the State factory before moving to Moscow. TAM
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R206

Phelenion and epitachelion

Russia, 1st half 19th century
Silk, metallic thread, flattened gold wire, silver thread, galloon, embroidery
PROVENANCE transferred in 1941 from the State Museum of Ethnography
State Hermitage Museum inv. no. ERT-7838, 7862

The *phelenion* and *epitrachelion* are made of white moiré silk with gold embroidery. The design of the fabric and the positioning of the embroidery testify to the fact the vestments were remade from a lac ceremonial dress with a train. It was a tradition among the nobility in old Russia, and especially the members of the Imperial family, to give ceremonial robes as gifts to churches and monasteries for making over into church vestments.

The *sakkos* of Patriarch Adrian of the late seventeenth century might serve as an example. An inventory of the patriarchal sacristy of 1720 has a description of its magnificent fabric and a report that it was made in 1691–92 from the 'breeches' of the tsar Alexei Mikhailovich. There are similar examples in the Hermitage collection from the mid- and second half of the eighteenth century. The white moiré silk *phelenion* shows that a similar practice continued to exist in the early nineteenth century. INK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R207

Mitre of gold brocade

Russia (St Petersburg), 1830s
Brocade, silver, gold, diamonds, rubies, almandines, amethysts, pearls, enamel, silk, embroidery; height 25.5
PROVENANCE transferred in 1927 from the Cathedral of the Winter Palace, St Petersburg.
State Hermitage Museum inv. no. E-9716

The mitre was probably made at jewellery workshops in St Petersburg. The quality of the painting on enamel also testifies to it being St Petersburg work. LAY

EXHIBITION HISTORY St Petersburg 1994, no. 267; Wilmington 1997–98; Mobile 1999
BIBLIOGRAPHY St Petersburg, Hermitage 1994, no. 267

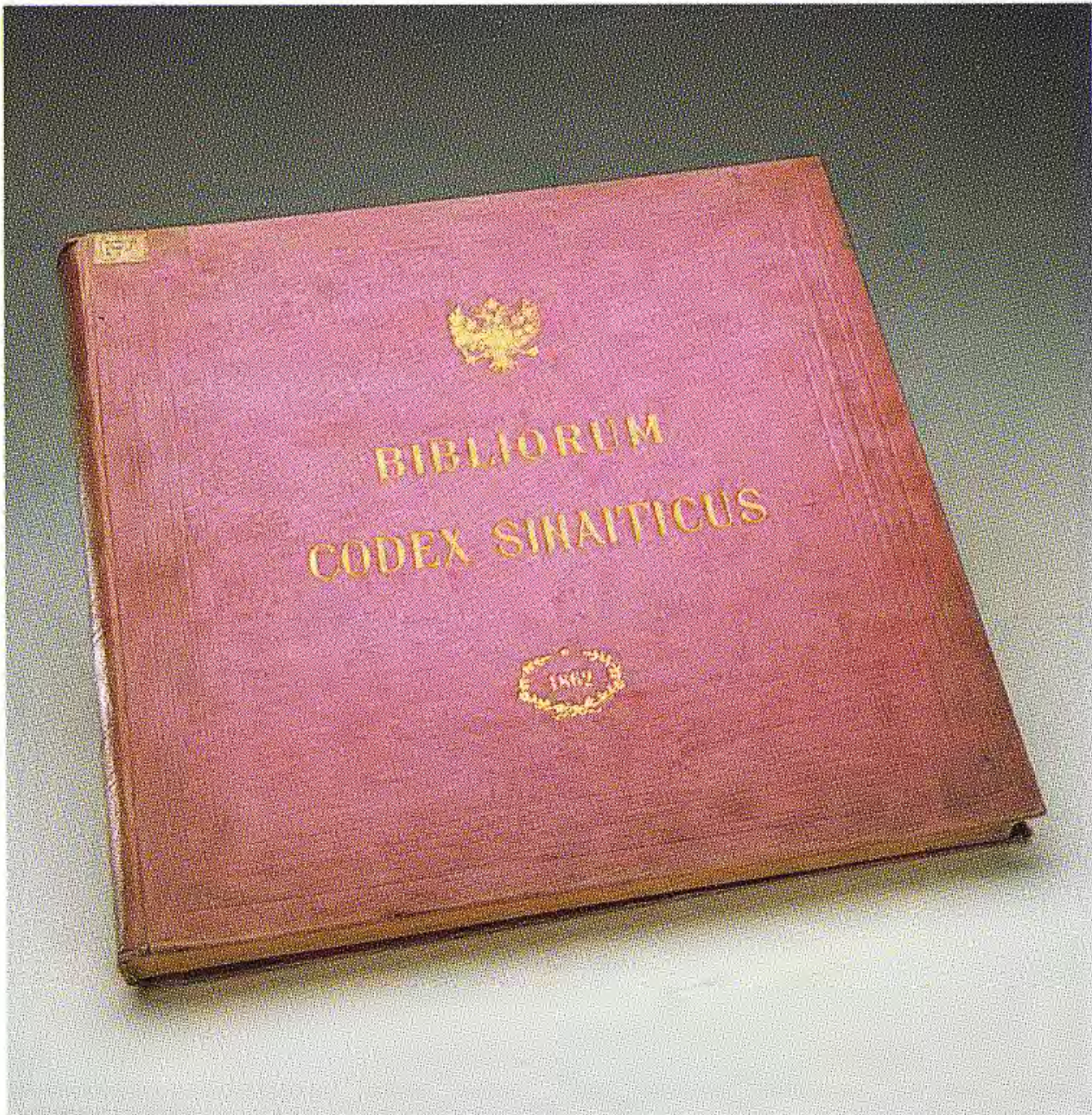
Reign of Tsars Alexander II and Alexander III

R208

K. von Tischendorf, *Biblorum Codex Sinaiticus Petropolitanus*

Russia (St Petersburg), 1862
Paper; book cover: pink calico on cardboard;
flyleaf: 'papier moiré' calico; 42 × 41 × 35 cm
INSCRIPTIONS СОБСТВЕННОСТЬ ЕГО
ИМПЕРАТОРСКОГО ВЕЛИЧ[ЕСТВА]
БИБЛИОТЕКА АНИЧКОВА ДВОРЦА (Property
of His Imperial Majesty, Anichkov Palace Library)
PROVENANCE Anichkov Palace Library, St Petersburg
State Hermitage Museum inv. no. 113935

Friedrich Konstantin von Tischendorf (1815–1874) studied Greek, Latin, Hebrew, Aramaic, Syrian and Coptic in the Theology Department of Leipzig University. He also conducted palaeographical research with the aim of collecting materials for the reconstruction of the original Greek text of the New Testament. In 1843, whilst investigating European and Near Eastern manuscript collections, Tischendorf visited the Monastery of St Catherine in Sinai, where in 1844 he discovered a manuscript of the Old Testament, written in Greek. He managed to procure 43 of the 129 pages of the codex, leaving 86 behind, and brought them back to Leipzig, where he began to prepare a facsimile lithographic edition of the *Codex* and compile a commentary. However, as the text remained incomplete, Tischendorf returned to Sinai in 1854 to attempt to obtain the missing pages. His initial efforts were unsuccessful, and in 1856 he appealed to the Russian government for assistance. He found an enthusiastic supporter in the Minister of Education, Avraam Sergeyevich Norov, who was himself a keen traveller and researcher in the Holy Land. In 1859 Tischendorf found not only the missing pages of the Old Testament, but also the New Testament and other texts, which at one time had formed part of the *Codex*. The monastery presented the manuscripts as a gift to Alexander II and they were housed in the Public Library of St Petersburg (in 1862 transfer of ownership of the *Codex Sinaiticus* to the Russian Empire was formalized with official documents). During this time Tischendorf continued to prepare the Sinai texts for publication, writing annotations and devising special typesets most closely matching the original script. Although printed in Leipzig, through lack of appropriate facilities in St Petersburg, it was finally published in the latter city in 1862. Tischendorf presented it to the Tsar with a dedicatory inscription in Latin: 'Saved from the darkness under the protection of His Imperial



R-208

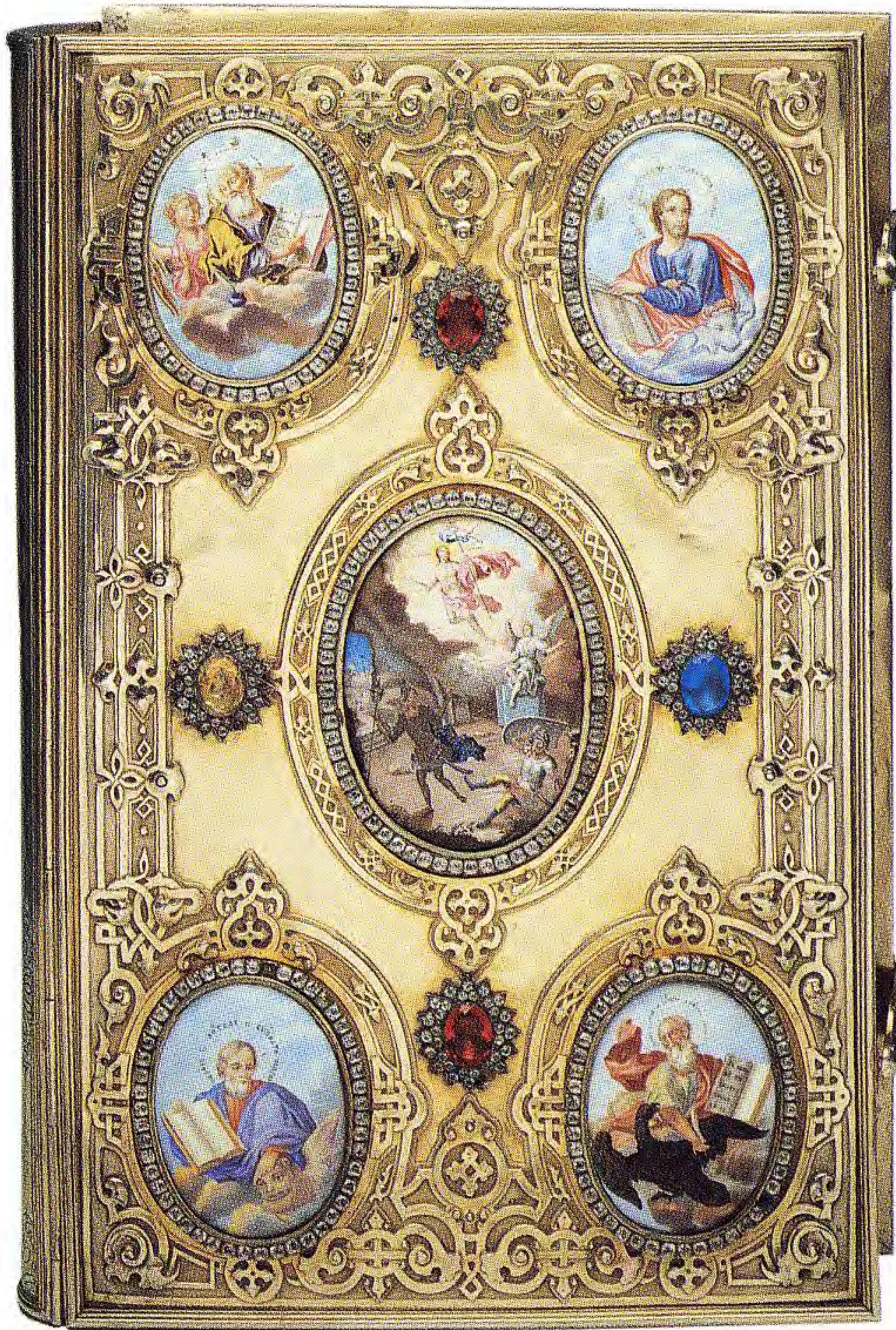
Majesty Emperor Alexander II, brought to Europe and published for the greater weal and glory of the Christian faith, through the labours of Konstantin Tischendorf). The *Codex Sinaiticus* remained in Russia until 1933, when it was sold by the Soviet government to the British Museum for £100,000.
DAN
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Doyel' 1980, pp. 310–59

R209 Gospel book

Russia (Moscow), 1764; front cover: setting frame:
St Petersburg, master Trofim Bogdanov, 1868; back cover:
St Petersburg, 1772
Paper, print, silver, enamel, glass; 48 × 32.5 cm
MARKS ТБ, ТСБ (ТБ, TSB), artist's assay mark;
ПМ/1868 (PM/1868), assay mark of an unknown artist,
St Petersburg; silver content 84 *zolotniks*
INSCRIPTIONS ЕВАНГЕЛИЕ СІЕ ПРИНАДЛЕ-
ЖИТЬ САНКТ-ПЕТЕРБУРГСКОЙ ВХОДИЕРУ-
САЛИМСКОЙ ЗНАМЕНСКОЙ ЦЕРКВИ.
ПЕРВОНАЧАЛЬНО ОБЛОЖЕНО СЕРЕБРОМЪ
72 ПРОБЫ СЪ ЧЕКАННЫМИ И ФИНИФТЯ-
НЫМИ ИЗОБРАЖЕНИЯМИ 1772 ГОДУ. ВЪ
АВГУСТЕ 1868 ГОДА ОТДЕЛАНО ЗАНОВО
И ВЫЗОЛОЧЕНО КРУГОМЪ С ПЕРЕДЕЛКОЮ
ВЕРХНЕЙ ДОСКИ ИЗЪ 84 ПРОБЫ И НОВОЮ
ГРАНЬЮ КАМНЕЙ. ВЕСУ В СЕРЕБРЕ
7 ФУНТОВЪ 15 ЗОЛОТН. ЗАПИСЬ СІЯ
ДЕЛАНА 27 МАРТА 1869 ГОДА НАСТОЯТЕЛЕМЪ
ЗНАМЕНСКОЙ ЦЕРКВИ ПРОТОИРРЕЕМ
А.А. ПАВЛОВСКИМЪ (This Gospel belongs to the

Church of the Entry into Jerusalem, St Petersburg, the Church of the Sign (Znamenskaya). When it was made in 1772, it was clad in silver, hallmark 72, with chased and enamelled images. In August 1868 it was redecorated and gilded, the top board is made of silver, hallmark 84, and new faceted precious stones. The silver weighs 7 pounds 15 *zolotniks*. This entry was made 27 March 1869 by the abbot of the Znamenskaya Church, archpriest A.A. Pavlovsky)
PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in Znamenskaya Church, St Petersburg
State Hermitage Museum inv. no. ERO–5703

The Church of Christ's Entry into Jerusalem, also known as the Znamenskaya, was designed by the architect Demertsov and was one of the wealthiest and most famous churches in St Petersburg. The Gospel book, as the church's most sacred object, is elaborately decorated with biblical scenes and enamel beading. The central image, depicting the Anastasis, was executed by master enamellers during the eighteenth century, and was apparently transferred from an earlier setting frame. The portrayals of the Evangelists were executed in the mid-nineteenth century, while the silver gilt back cover, taken from an eighteenth century Gospel book, depicts the Tree of Jesse – the genealogy of Christ. LAZ



R-209



EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya* 1882,
vol. 4, p. 7

R210

Icon with St Maximos the Greek

Russia (Mstera), 19th century

Wood, casing, tempera; 31.5 × 26.5 × 2.5 cm

INSCRIPTIONS ПРЕПОДЪБНЫЙ МАКСИМЪ
ГРЕКЪ (Reverend Maximos the Greek); on the pages
of the book: ЧТУ И ПОЮ И ПОЧИТАЮ И
ПРОСЛАВЛЯЮ ОТЦА И СЫНА И СТАГО ДХА /
ТРОИЦУ ЕДИНОСУЩНОЮ В ТРИЕХ ЛИЦЕХЪ
СЛАВИМУЮ (I honour and sing and extol the Father,
the Son and the Holy Spirit – the Trinity, one person
glorified in three)

PROVENANCE transferred in 1953 from collection
of Uspenskys; formerly in collection of Nikolai
Postnikov

State Hermitage Museum inv. no. ERI-88

Maximos (1475?–1556), a Greek by birth, was a prolific writer and translator, author of more than 350 works. He wrote on a wide range of subjects including grammar, lexicography, Church history, theology, liturgy and morality, as well as denunciations of astrology and apocrypha. In 1518 he was invited to Moscow by Grand Prince Vasily III Ivanovich to translate books for divine service. However, at the synod of 1525 he was condemned for participating in the disputes between the 'non-possessors' and the 'possessors' (Josephites, i.e., adherents of Joseph of Volokol) and sent to the Volokol Monastery. In 1531 he was transferred to a monastery in Tver, and in 1551 to the Trinity Monastery of St Sergei, where he died.

Maximos is depicted full face, bearded, wearing a skullcap and monk's habit. His hands rest on an open book on a table with writing implements.

ACK

EXHIBITION HISTORY St Petersburg 1990, no. 201

BIBLIOGRAPHY St Petersburg 1990, pp. 55–56, no. 201;

Kostsova 1997, pp. 320–23, fig. 1, no. 4

R211

Icon with Praise to the Mother of God

Russia, late 19th – early 20th century

Wood, tempera; 44 × 35 × 2.6 cm

PROVENANCE transferred in 1956 from Museum
of Religion and Atheism, Leningrad; formerly in church
of Fyodorovski Gorodok, Tsarskoe Selo
State Hermitage Museum inv. no. ERZh-2424

This Mother of God icon is one of a cycle. The composition maintains the traditional character of a manuscript, depicting the Mother of God enthroned amidst ornamental foliage, while the Christ Child appears alone in a semi-circle of clouds. The Mother of God is flanked by eleven Prophets with unfurled scrolls, glorifying the prophecies of Christ's Incarnation and the Mother of God herself. At the bottom on the right stand David and Solomon holding models of churches.

In the seventh century an Akathist hymn was composed in honour of the Mother of God in thanksgiving for her miraculous deliverance of Constantinople from its enemies. The hymn consists of twelve brief liturgical chants (*kontakia*, divided into *oikoi*) performed on the eve of the fifth Sunday of Lent. Many icons dedicated to the Mother of God derive from *kontakia* of the Akathist. AGP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

ИХУ ХРИСТУ ПЕРВЫМ





R212

Icon with St Nicholas

Russia (St Petersburg), mosaic: workshop of A.I. Sievers;
frame: unknown master, 1860s

Mosaic, gold, silver, turquoise, enamel; 13.7 × 11.4 cm

PROVENANCE transferred in 1941 from the State
Museum of Ethnography; formerly in State Museum Fund
State Hermitage Museum inv. no. ERO-6497

LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R213

Icon on porcelain with St Sergei of Radonezh

Russia (St Petersburg), Imperial Porcelain Factory, painted
by Ivan Kholshevnikov, frame designed by K.K. Shtelb,
1880–81

Porcelain, overglaze painting, polychrome, etching, gilt;
41 × 28 × 9.5 cm

INSCRIPTIONS ПР[ЕПО]ДОБ[НЫЙ] СЕРГІЙ
РАДОНЕЖСКІЙ (Reverend Sergei of Radonezh);
stamped in green on biscuit: А II under the crown;
signed Копировалъ Иванъ Холшевниковъ 1881 г.
(copied by Ivan Kholshevnikov 1881)

PROVENANCE transferred in 1941 from the State
Museum of Ethnography

State Hermitage Museum inv. no. ERF-7776

Icons on porcelain were most commonly
encountered during the reign of Nicholas I, when
copy painting reached its peak. Primary sources
record that images of saints were painted on Easter
eggs as well as on plates and medallions. Notable
examples of devotional images in this medium



R-213

include an icon of St Nicholas, in a late Rococo-
style porcelain frame, painted by the artist
A. Mironov in 1845. It is also known that the
church of the Imperial Porcelain Factory once
housed a porcelain iconostasis, although this was
destroyed, together with the church, in the Soviet
period. No other icons on porcelain comparable to
this example in the Hermitage collection have been
discovered.

Karl-Friedrich Karlovich Shtelb (1821–94),
having studied at the Academy of Arts from 1837,

became a professor of architecture who also
frequently undertook projects for the Imperial
Porcelain Factory. Some of his signed sketches
for works on porcelain are housed in the factory
museum. In 1881 a porcelain frame was executed to
his design for the icon in the Hermitage collection.

Ivan Kholshevnikov studied under the porcelain
painters K.A. Lippold, P. Boudde and V. Bosse. He
was active during the second half of the nineteenth
century, and by 1873, cited as one of the principal
painters at the Imperial Porcelain Factory. He



specialized in figure painting, tableware, Easter eggs and vases. TVK

EXHIBITION HISTORY Copenhagen 1994, no. 128; Salzburg 1995, no. 128; Geneva 1996, no. 177; St Petersburg, Hermitage 1996; Berlin 1997

BIBLIOGRAPHY Volf 1908, p. 190, fig. 295; Copenhagen 1994, no. 128; Salzburg 1995, no. 128; Berlin 1996, no. 177

R214

Icon with The Mother of God of the Don with a revetment of gold embroidery and pearls

Russia (Stavropol district), village of Staro-Cherkessk, executed by nuns of the Yefrem Convent, 1887

Wood, canvas, velvet, silver, pearls, sequins, diamonds, rubies, glass, spun metal thread, filigree, couchwork embroidery, inlay, bevelling, stamping, engraving, oil painting on wood; 27 × 22 × 2.2 cm

PROVENANCE in the Hermitage collection from 1941; formerly in Russian Museum and in Gatchina Palace museum

State Hermitage Museum inv. no. ERT-16677

INSCRIPTIONS on the reverse of the icon etched on a silver plaque ИХЪ ИМПЕРАТОРСКИМЪ

ВЕЛИЧЕСТВАМЪ ГОСУДАРИЮ ИМПЕРАТОРА
АЛЕКСАНДРУ III И ГОСУДАРЫНЪ
ИМПЕРАТРИЦЪ МАРИИ ФЕДОРОВНЪ ОТЪ
ДОНСКАГО СТАРО-ЧЕРКАССКОГО ЕФРЕМОВ-
СКАГО ЖЕНСКАГО МОНАСТЫРЯ 6 МАЯ 1887 Г.
(To His Imperial Majesty Emperor Alexander III and Her
Imperial Majesty Empress Maria Fyodorovna from the
Don Starocherkessk, Yefrem Convent, 6 May 1887)

The image is of the traditional 'Tenderness' type. The image of the Mother of God of the Don has been known in Russia since the fifteenth century (Kostsova 1993, no. 38) but this icon was used by the Imperial family in its country palace of Gatchina, the main residence of Alexander III and his wife. The Christ Child sits in the Mother of God's arms, and she supports Him with both hands. Christ's legs are bare up to the knees. Only the faces are painted. The border is openwork appliqué, and the ground covered with embroidery in various shades of gold. The Virgin's headpiece and Christ's garments are made from freshwater pearls, decorated with sequins and semi-precious stones (rubies and diamonds), in high relief, a setting typical of the late nineteenth-century. The monograms in the upper corners are on rectangular plaques decorated with embroidery and pearls and read М Р – Θ У. The high relief embroidery is

R-215



executed in satin-stitch and densely inlaid pearls. EYM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R215

Icon with Sts Alexander Nevsky and Mary Magdalen in embroidered setting

Russia, 1891

Wood, oil paint, spun-metal thread, gold and silver thread, river pearls, glass beads, velvet, lace, embroidery; 29.5 × 25 × 3.5 cm

INSCRIPTIONS on embroidered columns 28 окт[ября] / 1866 / 1891 / года (28 Oct[ober] / 1866 / 1891)

PROVENANCE in Gatchina Palace, then in the State Museum Fund and the State Museum of Ethnography; from 1941 in the Hermitage

State Hermitage Museum inv. no. ERT-16680

The image covers the entire area of the wooden support; the figures stand against an architectural background with a table between them on which the prince's regalia rest, while the upper part of the icon bears an image of the Mother of God of Kazan. All these are embroidered with silver

sequins, silver and gold threads, pearls and glass beads in high relief against a flat, gold-embroidered background, the technique being typical of the late nineteenth-century. Along the bottom of the icon is an inscription embroidered in gold thread over silver: Святой Благоверный князь Александр Невский.вятая Мария Магдалина (St Alexander Nevsky the pious Prince. St Mary Magdalene). The faces are executed in oil on primer. This icon depicting their patron saints was presented to Tsar Alexander III and his wife Maria Fyodorovna in 1891 for their twenty-fifth wedding anniversary. The embroidered dates 1866 and 1891 commemorate this event. INK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R216
Icon with St Anastasia the Healer
(Pharmakolytria)

Russia (St Petersburg, Keibel), 1860
Wood, oil paint, *tsirovka*, gilding, silver, chasing;
51.5 × 37.5 cm
MARKS Кейбель, Keibel workshop, St Petersburg, silver
content 84 *zlotniks*
INSCRIPTIONS ВЕЛИКАЯ КНЯЖНА
АНАСТАСИЯ МИХАЙЛОВНА РОД[ИЛАСЬ]
16 ИЮЛЯ 1860 В ПЕТЕРГОФЕ (The Grand Duchess
Anastasia Mikhailovna born 16 July 1860 in Peterhof)
PROVENANCE transferred in 1951 from State Repository
of Precious Objects
State Hermitage Museum inv. no. ERO–7750

This icon was made in celebration of the birth of Grand Duchess Anastasia Mikhailovna (1860–1922), daughter of Grand Duke Mikhail Nikolayevich and Grand Duchess Olga Fyodorovna (née Cécile of Baden), and granddaughter of Emperor Nicholas I. The icon was made to the size of a new-born child, 51.5 cm; such icons are termed *mernaya* (measured) and are part of a long-established tradition. Anastasia Mikhailovna married Friedrich Franz III (1851–1897), Grand Duke of Mecklenburg-Sverin, in 1879.
St Anastasia lived in the fourth century. Her father was pagan, and her mother practised Christianity in secret. According to legend, Anastasia was forced into marriage with a pagan, but retained her virginity. She spent her life caring for those who suffered for their Christian faith. LAZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R217
Icon with Sts Alexander Nevsky,
Titus the Miracle-Worker and Polycarp

Russia, artist Vasily V. Vasilyev; setting: Moscow, Ovchinnikov factory, 1879
Silver, diamonds, pearls, enamel, chasing, engraving, pouncing, gilt; 128 × 85 cm
MARKS П.Овчинниковъ, P. Ovchinnikov factory stamp under a double-headed eagle; ИК\1879 (IK\1879), unknown assay master, Moscow city, silver content 84 *zlotniks*
INSCRIPTIONS on the setting СООРУЖЕНЪ
УСЕРДІЕМ И ПОДНЕСЕНЪ ГОСУДАРЮ
ИМПЕРАТОРУ АЛЕКСАНДРУ II –
И.Ө. КОЗЬМИНЫМЪ, О.Г. САМСОНОВОЙ,
В.А. ГОСТЕВЫМЪ, П.А. ОВЧИННИКОВЫМЪ,
М.И. ФУКОВОЙ, Д.А. ПЕТРОВЫМЪ, М.А. И
А.А. АЛЕКСАНДРОВЫМИ, Е.И. СИВОХИНЫМЪ,
АКАДЕМИКОМЪ В.В. ВАСИЛЬЕВЫМЪ
И КОЛЕЖ[СКИМ] СОВЕТ[ЕТНИКОМ]
З.И. ДЕХТЯРЕВЫМЪ (Made by I.F. Kozmin,
O.G. Samsonova, V.A. Gostevoi, P.A. Ovchinnikov,
M.I. Fukova, D.A. Petrov, M.A. and A.A. Alexandrov,
E.I. Sivokhin, Academician V.V. Vasilyev and College Counsellor Z.I. Dekhtyaryov and presented to Tsar Alexander II)
PROVENANCE presented in 1879 to Alexander II, from 25 December 1879 in the Cathedral of the Winter Palace State Hermitage Museum inv. no. ERO–7257

This icon was executed after the attempt on the life of Tsar Alexander II by A.K. Solovyev, a terrorist belonging to Narodnaya Volya movement, on 2 April 1879. The saints depicted on the icon are significant. Alexander Nevsky was Alexander II’s patron saint, whilst the date of the attempted assassination coincided with the feast-days of the other two saints, Titus, a ninth-century hermit, and the fourth-century martyr Polycarp.
The artist, Vasily Vasilyevich Vasilyev (1829–1894), was an official portraitist and painter of historical subjects from 1851, and was awarded the status of academician in 1858 for his Byzantine-style Mother of God and Christ Child.

Pavel Ovchinnikov (1830–1888) established his factory in 1853. It produced dinner services, vessels, salvers and church plate, adorned in a variety of metal decorative techniques including niello, enamelling, etching and chasing, and by 1865 it had become the official supplier to the Imperial court. The works were widely known and won prizes at many national and international exhibitions. After his death Ovchinnikov’s sons Mikhail and Alexander took over the factory, and it continued to operate until 1917. КАО
EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 118; St Petersburg, Hermitage 1996, no. 439; Wilmington 1998, no. 192
BIBLIOGRAPHY Orlova 1986, p.88; *Russkaya emal’* 1987, no. 128



R-218

R218
*Деяния и послания святых
апостолов с Апокалипсисом на
славянском и русском наречии*
(The Acts and Epistles of the Apostles
and The Book of Revelations in the
Slavonic and Russian languages)

Russia (St Petersburg), Synod printing house, 1862
Paper with gold-embossed edges, leather cover over wooden boards; 22.5 × 16.5 × 3 cm
INSCRIPTIONS ex-libris of Tsar Alexander II
PROVENANCE from the library of Alexander II
State Hermitage Museum inv. no. 249070

This volume contains the Acts of the Apostles and the Apocalypse (or Book of Revelation) from the New Testament. The former tells of the spread of Christianity after the Resurrection and the Descent of the Holy Spirit at Pentecost, while the latter prophesies the end of the world, the Last Judgement and the advent of God’s Kingdom. VVV
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R219
Reliquary cross

Russia, St Petersburg, workshop of Fyodor Verkhovtsev, 1860
Gold, silver, gilt, casting, carving, chasing, emeralds, rubies, rosettes; 44.8 × 40.6 cm
MARKS ФВ (FV), – stamp of Fyodor Verkhovtsev; ЭБ/1860 (EB/1860), stamp of assay master Eduard Brandenburg, St Petersburg, silver content 84 *zlotniks*
INSCRIPTIONS ПОЛУЧЕНЫ ИХЪ
ИМПЕРАТОРСКИМИ ВЫСОЧЕСТВАМИ
ВЕЛИКИМЪ КНЯЗЕМЪ КОНСТАНТИНОМЪ
НИКОЛАЕВИЧЕМЪ И ВЕЛИКОЮ КНЯГИНЕЮ
АЛЕКСАНДРОЮ ИОСИФОВНОЮ ПРИ
ПОСЕЩЕНИИ ИЕРУСАЛИМА И КОНСТАНТИ-



НОПОЛЯ В 1859 ГОДУ (Received by Their Imperial Highnesses Grand Duke Konstantin Nikolayevich and Grand Duchess Alexandra Iosifovna when visiting Jerusalem and Constantinople in 1859); inscriptions relating to the relics, given in both Russian and Greek
 ЧАСТЬ ЖИВОТВОРЯЩАГО ДРЕВА. БЛАГОСЛОВЕНИЕ ПАТР[ИАРХА] ИЕРУСАЛИМ[СКОГО]
 (Fragment of the Life-giving Wood. With the Blessing of the Patriarch of Jerusalem); ЧАСТЬ МОЩЕЙ СВЯТОЙ МАРИИ МАГ[ДАЛИНЫ]. БЛАГОСЛОВЕНИЕ ПАТР[ИАРХА] ИЕРУС[АЛИМСКОГО] КИРИЛЛА
 (Fragment of the relics of St Mary Magdalen. With the Blessing of the Patriarch Cyril of Jerusalem); ЧАСТЬ МОЩЕЙ СВ[ЯТОЙ] САЛОМИИ. БЛАГОС[ЛОВЕНИЕ] ПАТР[ИАРХА] КОНСТ[АНТИНОПОЛЬСКОГО] КИРИЛЛА
 (Fragment of the relics of St Salome. With the Blessing of the Patriarch Cyril of Constantinople); ЧАСТЬ МОЩЕЙ ВАСИЛИЯ ВЕЛИК[ОГО] БЛАГОС[ЛОВЕНИЕ] ПАТР[ИАРХА] ИЕРУС[АЛИМСКОГО] КИРИЛЛА
 (Fragment of the relics of Basil the Great. With the Blessing of the Patriarch Cyril of Jerusalem); ЧАСТЬ МОЩЕЙ ПЕРВОМУЧ[ЕНИКА] СТЕФАНА. ПРИНОШ[ЕНИЕ] АРМЯН[СКОГО] КАТАЛИКОСА МАТФЕЯ ВЕЛИКОМУ КНЯЗЮ НИКОЛАЮ КОНСТАНТИНОВИЧУ (Fragment of the relics of St Stephen the First Martyr; Offering of the Armenian Catholicos Matthew to the Grand Duke Nikolai Konstantinovich [this last given in Russian and Armenian]); ЧАСТЬ МОЩЕЙ ЦАРИЦЫ АЛЕКСАНДРЫ. БЛАГ[ОСЛОВЕНИЕ] ПАТР[ИАРХА] ИЕРУС[АЛИМСКОГО] КИРИЛЛА ВЕЛИКОЙ КНЯГИНЕ АЛЕКСАНДРЕ ИОСИФОВНЕ (Fragment of the relics of the Tsarina Alexandra. With the Blessing of the Patriarch Cyril of Jerusalem to the Grand Duchess Alexandra Iosifovna); ЧАСТЬ МОЩЕЙ ЦАРЯ КОНСТАНТИНА. БЛАГ[ОСЛОВЕНИЕ] ПАТР[ИАРХА] ИЕРУС[АЛИМСКОГО] КИРИЛЛА
 Fragment of the relics of the Emperor Constantine. With the Blessing of the Patriarch Cyril of Jerusalem); ЧАСТЬ МОЩЕЙ ЦАРИЦЫ ФЕОФАНИИ. БЛАГ[ОСЛОВЕНИЕ] ПАТР[ИАРХА] КОНСТ[АНТИНОПОЛЬСКОГО] КИРИЛЛА
 (Fragment of the relics of the Empress Theophano. With the Blessing of the Patriarch Cyril of Constantinople); ЧАСТЬ МОЩЕЙ ВЕЛИКОМУЧЕНИЦЫ ЕВОМИИ. БЛАГ[ОСЛОВЕНИЕ] ПАТР[ИАРХА] КОНСТ[АНТИНОПОЛЬСКОГО] КИРИЛЛА (Fragment of the relics of the Great Martyr Eufemia. With the Blessing of the Patriarch Cyril of Constantinople)

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the church of the Marble Palace, St Petersburg
 State Hermitage Museum inv. no. ERO-6505

In 1858–59 Grand Duke Konstantin Nikolayevich and Grand Duchess Alexandra Iosifovna went on pilgrimage around the Mediterranean and the Black Sea. They were given fragments of holy relics by dignitaries of the Russian Orthodox Church which upon their return were mounted by



R-219



R-220
a,b,c

silversmith Fyodor Verkhovtsev in a silver-gilt reliquary cross decorated in neo-Byzantine style. The cross was consecrated on 14 February 1860 by Metropolitan Gregory of St Petersburg during a joint service with Metropolitan Isidor of Kiev and Joseph of Lithuania. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY *Istoriko-statisticheskiye svedeniya* 1883, vol. 7, p. 48.; Zavadskaya 1998/2, no. 2, pp. 74–77

R220

Rosaries

a) Rosary of 112 black beads

Russia, 19th century

Seeds (?), beads, metal, length 84 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the Dolgoruky collection, St Petersburg

State Hermitage Museum inv. no. ERRz-793

A long string of beads in the shape of acorns joined by glass beads and finished with a cross. Eleven of the beads have a metal base.

b) Rosary of 99 mother-of-pearl beads

Palestine (?), 19th century

Mother-of-pearl, metal, glass; length 67 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERRz-787

From their first appearance in monasteries, rosaries were intended to assist the memory in counting prayers and obeisances. The root of the Russian word for rosary means ‘to count’. The string ends with a cross with a beaded tassel, and the beads are connected with metal rings.

c) Rosary of 51 coral beads

Mediterranean region (Dubrovnik ?), 17th–18th century

Coral, metal, length 58 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERRz-798

The coral beads are connected with metal filigree rosettes with loops, with five locks in the shape of bows and a filigree cross with a pendant. INU

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R221

Enamelled small icons

a) with St Pyotr, Metropolitan of Moscow and All Russia

Russia (Moscow ?), 2nd half 19th century

Enamel, copper, paint; 4.7 × 3.8 cm

PROVENANCE purchased in 1953

State Hermitage Museum inv. no. ERE-454

St Pyotr was born in the Volyn’ region in the second half of the thirteenth century. He studied the Scriptures and painted icons. After his ordination he founded the Monastery of St Saviour on the River Rata and in 1308 became the Metropolitan of All Russia. He gained privileges from the Golden Horde and proved to be a faithful ally of Ivan Kalita. By moving to Moscow and living there almost continuously, Pyotr significantly assisted in increasing the strength of the principality and, although the official seat of the metropolitan was in Vladimir, he persuaded Ivan Kalita to build a church in Moscow dedicated to the Dormition of the Mother of God. He was buried in this cathedral in Moscow’s Kremlin on his death in 1326.

Pyotr is one of the most revered Russian saints throughout the country, although he inspires particular devotion in Moscow. In this icon he is depicted against the background of the belfry in the cathedral of Ivan the Great and other Kremlin cathedrals.

EXHIBITION HISTORY Leningrad, Hermitage 1981, no. 37

BIBLIOGRAPHY *Lives of Saints* 1900, December, pp. 345–62; *Russkaya emal’* 1987, p. 242, no. 103

b) with the Bogolyubskaya Mother of God with saints

Russia (Rostov?), 2nd half 19th century

Enamel, copper, painting; gesso, velvet, brass frame with ring and ‘rope’ design; image 18.5 × 15.5 cm; frame 23.5 × 18.7 × 7 cm

PROVENANCE transferred from the Customs of Leningrad, 30 August 1978

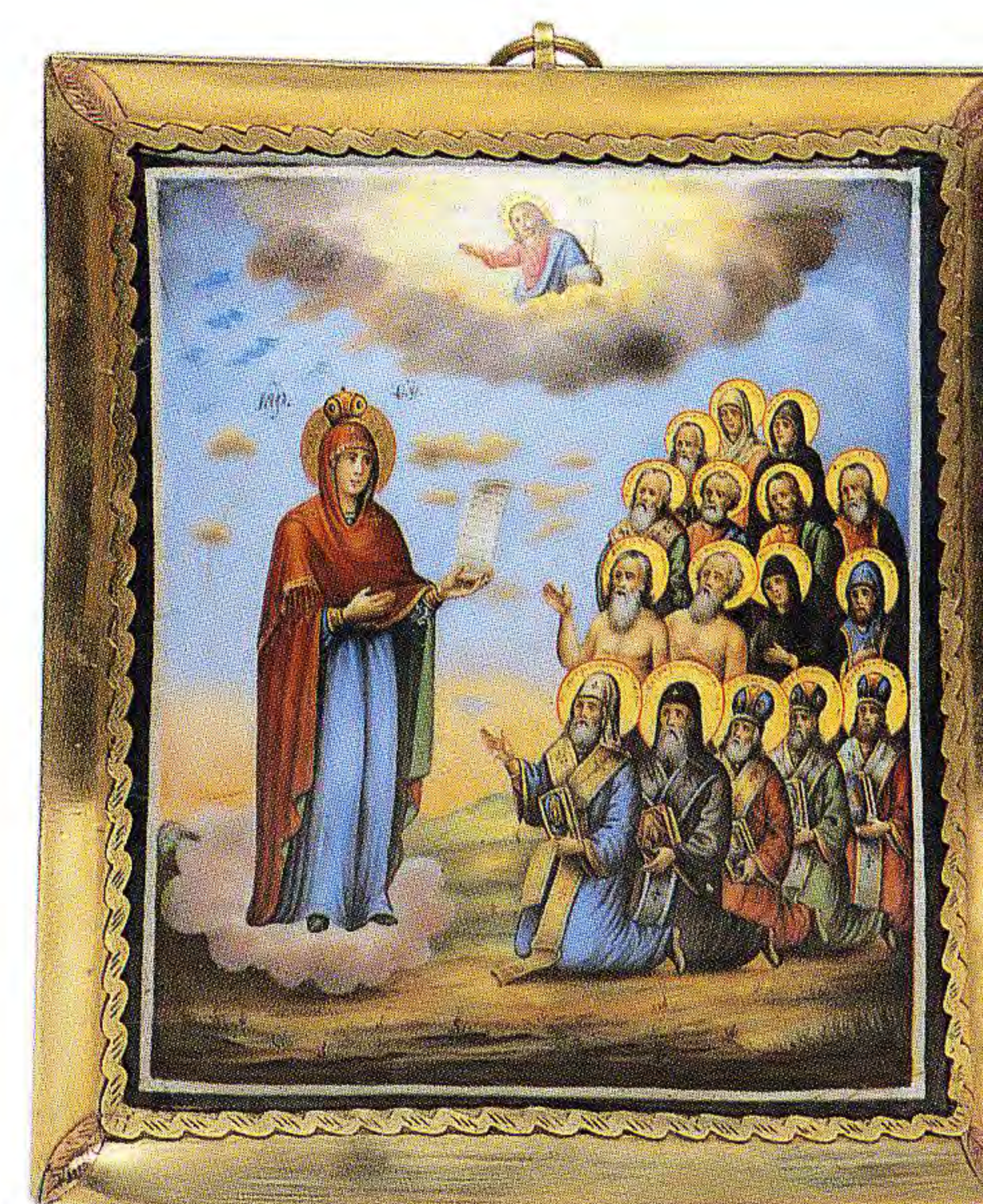
State Hermitage Museum inv. no. ERE-498

On the road between Kiev and Vladimir Grand Prince Andrei Yurievich Bogolyubsky of Suzdal’ and Vladimir (1157–1174) had a vision of the Mother of God whilst at his nightly devotions. In thanksgiving he commissioned an icon of her as he remembered her from his vision. A shrine was built for the icon at the spot where the miracle occurred, and the nearby village was re-named Bogolyubovo. In the thirteenth century a monastery was founded there; the icon kept in it became a focus for pilgrimage and it remains amongst the most revered images of the Mother of God in Russia.

Facing the Mother of God in the first row: St Pyotr, the Metropolitan of Moscow, St Alexei,



R-221a



R-221b

the Metropolitan of Moscow, St Iona, Metropolitan of Moscow, St Philip of Moscow the Miracle-Worker; St Fyodor, the Bishop of Rostov; in the second row: St Basil the Blessed, St Maximus the Blessed, the Venerable Paraskeve, the venerable St Ilinary; in the third row: St Basil the Great, St Peter the Apostle, St Alexios *homo dei*, the venerable St Sergei; in the fourth row: St Simon, the reverend St Eudoxia, St Paraskeve the Martyr.

The iconography is traditional, the figures of the saints and the background are variable (Markelov 1998, pl. 56; Yeryomina 1998, p. 250). A similar icon with saints portrayed against a background of the Moscow Kremlin may be found in the Museum of the Ecclesiastical Academy of

St Petersburg, as well as in the Cathedral of the Annunciation in the Moscow Kremlin and the Tretyakov Gallery in Moscow (Antonova and Mneva 1963, no. 922, pl. 149).

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

c) with Sts Cyril and Methodios

Russia (Rostov?), 2nd half 19th century

Enamel, copper, paint; gesso, velvet, figured brass frame decorated with false grain and 'rope' design;

13 × 10 cm (including ring)

INSCRIPTIONS СЪ ДРЕВНЕЙШАГО ИКОННАГО ИЗОБРАЖЕНІА СЛАВЯНСКИХЪ ПЕРВОУЧИТЕЛЕЙ СВВ МЕОДІА И КИРІЛЛА НА ПОЛЯХ ИКОНЫ СТИТЕЛЯ НИКОЛАЯ [...] ПОМОЩНИКА СЕРБСКАГО ПИСЬМА] (Taken from the oldest icon of the first teachers in the Slavonic language, Sts Methodios and Cyril on the panels of the icon of St Nicholas [...] by Serbian assistant painter)

PROVENANCE transferred from Finance Department in the Dzerzhinsky district, Leningrad, 28 February 1979
State Hermitage Museum inv. no. ERE-511

Sts Cyril and Methodios preached the Christian faith in Moravia in the ninth century where they were held in as much reverence as the Apostles. In 863 they composed the first Slavonic alphabet and received a blessing from the pope, who granted them permission to say Mass in the Slavonic language. As the inscription suggests, the subject of this icon derives from an icon of St Nicholas the Miracle-Worker by an early Serbian master.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-221d

d) with The Tikhvin Mother of God

Russia (Rostov ?), 2nd half 19th century

Enamel, copper, paint, gesso, silver-gilt rim with a ring;
8 × 6 × 3 cm

INSCRIPTIONS on counterenamel ОБРАЗЪ ПРЕСВЯТЫЯ БОГОРОДИЦЫ ТИХВИНСКІЯ (Image of the Holy Mother of God of Tikhvin)

PROVENANCE transferred in 1941 from the State Museum of Ethnography, Leningrad
State Hermitage Museum inv. no. ERE-348

Legend has it that the original icon of the Tikhvin Mother of God was painted by St Luke the Evangelist. It was kept in Jerusalem until the fifth century when it was taken to the Blachernae Church in Constantinople. In 1383, during Prince Dimitry Donskoy's reign and seventy years before the fall of Constantinople the icon appeared over the waters of Lake Ladoga near Tikhvin. A church was built at that spot and dedicated to the Dormition of the Mother of God. Its popularity increased after the visit of Grand Prince Vasily III to the shrine in 1526 and in 1560 the Uspensky Monastery was founded there. The icon was believed to have miraculous powers and, in 1613, it was credited with having saving the monastery from a Swedish invasion. The church inaugurated a festival to celebrate the miracles associated with the icon.

The iconography of the image is traditional, and may be most closely compared with the late sixteenth- or early seventeenth-century icon painted by Prokopy Chirin now in the Tretyakov Gallery, Moscow (Yeremina 1998, p. 506; Snessareva 1994, p.184; Antonova and Mneva 1963, no. 804, pl. 117)

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-221e

e) with Sts Helena and Theodore of Studios

Russia (Rostov?), 2nd half 19th century

Enamel, copper, paint; gesso, metal rim with toothed edges; 8 × 6 cm

INSCRIPTIONS on counterenamel СЛАВА, ЧЕСТЬ И МИР ВСЯКОМУ ДЕЛАЮЩЕМУ БЛАГОЕ. РИМ. ГЛА.2. СТ.10. (Glory, Honour and Peace to the virtuous Romans. Ch.2. verse 10)

PROVENANCE transferred in 1941 from the State Museum of Ethnography, Leningrad, where from 1931; formerly in possession of A.V. Terlikova, St Petersburg
State Hermitage Museum inv. no. ERE-156

The double image of Sts Helena and Theodore of Studios is very rare and is apparently connected with the appearance of *Works of the Reverend Theodore of Studios* in the Russian language (St Petersburg, 1867–69). St Theodore of Studios (759–826) was a monk and hermit of outstanding piety, as well as a prolific author. He wrote a 'Short' and 'Long' Catechesis as well as poetry and epigrams and is well known for his canon, 'The Exaltation of the Holy Cross', which explains the image of the saint on the icon next to the figure of the Byzantine empress St Helena. GAP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R222

Hanging lamps, candle holders and candelabra

a) Hanging lamp

Russia (St Petersburg), workshop of Fyodor Verkhovtsev, 1863

Silver, glass, casting, chasing, engraving;

103 × 20.5 × 20.5 cm

MARKS ΦΒ (FV), stamp of workshop of Fyodor Verkhovtsev; AM/1863, stamp of assay master Alexander Mitin, St Petersburg, silver content 84 *zolotniks*

PROVENANCE transferred in 1956 from the Central Museums Fund for Imperial Palaces; formerly in the court church of the Resurrection of the Catherine Palace, Tsarskoye Selo

State Hermitage Museum inv. no. ERO–8806

On the body three oval medallions with images of Sts George, Joseph, Zosima and Alexander Nevsky. LAZ

EXHIBITION HISTORY St Petersburg, Hermitage 1996, no. 57

BIBLIOGRAPHY *Istorizm v Rossii* 1996, no. 57

b) Hanging lamp with bracket

Russia (St Petersburg, factory of K. Tegelstein?), 1840s

Bronze, casting, chasing, gilding; 63 × 25 cm

PROVENANCE transferred in 1951 from the State Museum Fund

State Hermitage Museum inv. no. ERM–296

IOS

EXHIBITION HISTORY St Petersburg, Hermitage 1996, no. 671

BIBLIOGRAPHY *Istorizm v Rossii*, 1996, no. 671

c) Hanging candle-holders

Russia (St Petersburg), workshop of K. Boyanovsky, 1868

Silver, gilding, casting, chasing; 152 × 20 × 20 cm

MARKS BOYANOWSKI, makers' stamp; BC/1866 (VS/1866), stamp of unknown assay master, St Petersburg, silver content 84 *zolotniks*

PROVENANCE transferred in 1956 from the Central Museums Fund for Imperial Palaces; formerly in Strelna Palace; in the Preobrazhenskaya Church until 1920s
State Hermitage Museum inv. no. ERO–8804, 8805

The candle-holders are decorated with plaques bearing a monogram of Tsar Peter I. They were reputedly placed in the Preobrazhenskaya Church in Strelna to commemorate the 160th anniversary of its foundation. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-222a,c

d) Hanging lamp for seven candles

Russia, mid-19th century

Wood, mastic, brass, carving, gilding; 120 × 45 cm

PROVENANCE transferred in 1951 from the State Museum Fund

State Hermitage Museum inv. no. ERRz–3192

The hanging lamp is made in the shape of a hoop on chains with seven candle-holders. The text on the hoop reads: И СВЕТЪ ВОТМЪ СВѢТИТСЯ И ТМА ЕГО НЕ ОБЪАТЪ (And the light shines in the darkness and the darkness cannot comprehend it) (John 1:5). IOS

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-222d



R223

Lamps

a) Lamp in the shape of an Easter egg

Russia (St Petersburg), Grachyov brothers' workshop, master's monogram 'AP', 1880s

Silver, copper, enamel; 50 × 7.4 cm

MARKS ГРАЧЕВЪ (Grachyov company stamp),

АП (AP), stamp of master, St Petersburg

PROVENANCE transferred in 1956 from the Central Museums Fund for Imperial Palaces; formerly in Gatchina Palace

State Hermitage Museum inv. no. ERO-8808

This egg-shaped silver icon lamp is decorated with 'stained-glass' style polychrome. It is suspended on three chains fixed to the lid.

Gavrila Petrovich Grachyov (1840–1873), the lamp manufacturer, began in the early 1860s with a stall in the Silver Market in St Petersburg. In 1866 he opened his own workshop. After his death his sons Mikhail, Symeon and Grigory took over, increasing the factory's output until by the 1870s they were undertaking commissions for the Imperial family and the courts of Grand Dukes. The Grachyovs' wares competed successfully with those of other leading companies such as Ovchinnikov, Khlebnikov and Fabergé. In 1892 the Grachyov brothers became official suppliers to the Imperial court. Their works gained the highest accolades at exhibitions nationally and internationally. KAO

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) Hanging lamp with enamel

Russia (Moscow), Pavel Khlebnikov & Co., late 19th century

Silver, enamel; casting, chasing, stamping, gilding; 12.5 × 12.5cm; length of chain 62 cm

PROVENANCE transferred from the State Museum of Ethnography; formerly in the Church of St Catherine at the Imperial Academy of Arts
State Hermitage Museum inv. no. ERM-1815

Pavel Khlebnikov's company specialized in the production of church plate. It was founded in Moscow in the mid-nineteenth century but later expanded to open a branch in St Petersburg. This icon lamp was made for the Church of St Catherine, which was consecrated in 1837 and named in memory of Tsarina Catherine II. The church was in the Academy of Arts in St Petersburg. MNK

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-223b

R224

Medals

a) Medal commemorating the consecration of St Isaac's Cathedral in St Petersburg

Russia (St Petersburg Mint), medallists Pavel Alexandrovich Lyalin, Vasily Vladimirovich Alexeyev and Nikolai Alexeyevich Kozin, 1858

Silver, chasing, 6.5 cm diameter

INSCRIPTIONS obverse ПЕТРЪ I ИМПЕРАТОРЪ И САМОДЕРЖ. ВСЕРОС.; ЕКАТЕРИНА II ИМПЕРАТ: И САМОД. ВСЕРОС.; ПАВЕЛЬ I

ИМПЕРАТОРЪ И САМОД. ВСЕРОС.; АЛЕКСАНДРЪ I ИМПЕРАТОРЪ И САМОД. ВСЕРОС.; НИКОЛАЙ I ИМПЕРАТОРЪ И САМОД. ВСЕРОС.; АЛЕКСАНДРЪ II ИМПЕРАТОРЪ И САМОД. ВСЕРОС.; Н.КОЗИН. Р[ЕЗАЛ] (Peter the Great the Emperor and Autocrat of All Russia; Catherine II the Empress and Autocrat of All Russia; Paul I the Emperor and Autocrat of All Russia; Alexander I the Emperor and Autocrat of All Russia; Nicholas I the Emperor and Autocrat of All Russia; Alexander II the Emperor and Autocrat of All Russia; struck by N. Kozin)



R-224b



R-224c



Obverse: in pseudo-Slavonic ВОЗДАДИТЕ БОЖИЕ БОГОВИ А КЕСАРЕВА КЕСАРЕВИ Матв. Гл. 22 Ст 21; ПЕРЕСТРОЙКА СОБОРА НАЧАЛАСЬ ПРИ АЛЕКСАНДРЕ I ПРОДОЛЖАЛАСЬ ПРИ НИКОЛАЕ I; КОНЧИЛАСЬ В ЦАРСТВОВАНИЕ ГОСУДАРЯ АЛЕКСАНДРА II. ОСВЯЩЕН СОБОР ВО ИМЯ СВЯТ. ИСААКИЯ ДАЛМА ТСКАГО 30 МАЯ 1858; АРХИТ.МОНТФЕРРАНДЪ; В. АЛЕКСЕЕВЪ Р[ЕЗАЛ] (Render unto Caesar things which are Caesar's and unto God things which are God's; Matthew, Ch. 22 verse 21; The reconstruction of the cathedral commenced under Alexander I and was continued under Nicholas I; completed under the Emperor Alexander II. The cathedral was consecrated in the name of St Isaac of Dalmatia on 30 May 1858; architect Montferrand; struck by V. Alexeyev)
PROVENANCE transferred in 1858 from the St Petersburg Mint
State Hermitage Museum inv. no. RM-3407

This medal commemorates the building of the cathedral of St Isaac of Dalmatia through portraits of the six tsars during whose reigns the building works took place.

A church had stood on the same site since St Petersburg was founded. It was rebuilt several times, and its architects included G.I. Mattarnovi and Antonio Rinaldi. The construction of the building commemorated by the medal began in 1818 under the management of Auguste Montferrand and continued for forty years. The most prominent architects, sculptors and painters (I.P Vitali, N.S Pimenov, P.K. Klodt, F.P. Tolstoy, K.P. Bryullov, F.A. Bruni and P.V. Basin) were involved in the project, as well as the most distinguished decorative and ornamental artists in St Petersburg – founders, mosaicists, stone-carvers and gilders. The sumptuous materials used to decorate it – marble, granite, lapis lazuli, malachite, gilded bronze, combined with the majestic dimensions of the building itself, which rises to a height of 101.5 m high, immediately placed St Isaac's Cathedral amongst the world's greatest architectural achievements.

Medals were struck to commemorate the cathedral's consecration on 30 May 1858. Their intended diameter of 7.9 cm was changed to 6.5 cm by Imperial order, as this was the size of the commemorative medal struck for the laying of the foundation-stone in 1768 for the cathedral designed by Rinaldi. (RGIA f. 570, op. 11, d. 82, l. 4, 10). Medals issued at the same time, 3.5 cm in diameter, with an eyelet for attaching to the chest, were intended to reward the participants in the creation of the building, including the architects, artists, contractors, workmen, and members of the commission set up to oversee its construction. Under the portrait of the tsar on the obverse of the medals an inscription reads 'I thank you', while the image of the cathedral appears on the reverse. Eighty-six medals were minted in gold and 100 in silver. The architect Auguste Montferrand was awarded a gold medal set with diamonds.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Smirnov 1908, no. 617; Peters 1996, p. 178, no. 318

b) Medal for the opening of the monument commemorating the millennium of Russia, Novgorod, 8 September 1862

Russia (St Petersburg Mint), medallist Pavel Lvovich Brusnitsyn

Silver, chasing, diameter 8.6 cm

INSCRIPTIONS obverse ВЪ ЦАРСТВОВАНИЕ ИМПЕРАТОРА АЛЕКСАНДРА ВТОРАГО (In the reign of EMPEROR Alexander the Second) (pseudo Slavonic ligature); П.БРУСНИЦЫН РЪЗ[АЛ] (Struck by P. Brusnitsyn); reverse: СОВЕРШИВШЕМУСЯ ТЫСЯЩЕЛЪТИЮ ГОСУДАРСТВА РОССИЙСКАГО (To the Millennium of the Russian State); on the edge: П.БРУСНИЦЫНЪ РЪЗ[АЛ] (Struck by P. Brusnitsyn); 1862

PROVENANCE transferred in 1863 from the St Petersburg Mint

State Hermitage Museum inv. no. RM-3467

Fifty-two artists took part in the Academy of Arts competition for the design of the monument to celebrate Russia's millennium. In November 1859 the painter and draughtsman M.O. Mikeschin was selected, and the most talented sculptors were invited to work with him. These included R.K. Zaleman, P.S. Mikhailov, I.N. Shreder, A.M. Opekushin, M.A. Chizhov and N.A. Lavretsky. The conceptual framework for this monument was typical of its time. Recording the main events of the history of Russia and the great services of her outstanding figures, it first and foremost embodied the official doctrine of 'Orthodoxy, Autocracy and Nationhood'. The basic part of the monument is a huge orb, with a figure of an angel supporting a cross at the top. A high-relief frieze around the orb depicts rulers of Russia, mainly those of the Romanov dynasty. In contrast to the classical style of the upper parts, the lower frieze depicts the outstanding figures in Russian history and culture in a realistic manner. Such stylistic contradictions are typical of the era of eclecticism in architecture and sculpture (Shmidt 1989, p. 110-12).

The monument was impressive through the sheer number of figures it depicted – about 150 in total. To reproduce its image on the flat surface of a medal, even one as sizeable as this (8.6 cm diameter) – seemed an impossible task. Nevertheless, Brusnitsyn (1816-1871) solved the problem brilliantly, although it took the medallist over a year to plan and execute the stamps. The pseudo-Slavonic characters of the inscriptions exemplify the late nineteenth century attempt to assimilate the national cultural heritage.

EXHIBITION HISTORY St Petersburg, Hermitage 1996, no. 764

BIBLIOGRAPHY Smirnov 1908, no. 646

c) Medal commemorating the consecration of the Cathedral of the Nativity of Christ the Saviour, Moscow

Russia (St Petersburg Mint), medallists Vasily Vladimirovich Alexeyev and Avenir Girshevich Grilihes, 1883
Silver, chasing, diameter 7.8 cm
INSCRIPTIONS obverse: ЗА ВЪРУ И ЦАРЯ / НЕ НАМЪ НЕ НАМЪ А ИМЯНИ ТВОЕМУ ; 1812 ГОДЪ, 1839 ГОДЪ, 1881 ГОДЪ, 1883 ГОДЪ; ЗАВЪЩАЛЪ АЛЕКСАНДРЪ I ИМПЕРАТОРЪ И САМОДЕРЖЕЦЪ ВСЕРОССИЙСКИЙ, ЗАЛОЖИЛЪ НИКОЛАЙ I ИМПЕРАТОР И САМОДЕРЖЕЦЪ ВСЕРОССИЙСКИЙ, ОКОНЧИЛЪ АЛЕКСАНДРЪ II ИМПЕРАТОРЪ И САМОДЕРЖЕЦЪ ВСЕРОССИЙСКИЙ, ОСВЯТИЛ АЛЕКСАНДРЪ III ИМПЕРАТОРЪ И САМОДЕРЖЕЦЪ ВСЕРОССИЙСКИЙ (For the Faith and the Tsar / Not to us, but to Thy name; 1812, 1839, 1881, 1883; Bequeathed by Alexander I, The Emperor and Autocrat of all Russia, founded by Nicholas I, the Tsar and Autocrat of all Russia, completed by Alexander II, the Tsar and Autocrat of all Russia, consecrated by Alexander III, the Tsar and Autocrat of all Russia); reverse: ВЪ ПАМЯТЬ ОВЯЩЕНИЯ ХРАМА ХРИСТА-СПАСИТЕЛЯ ВЪ МОСКВЪ (To commemorate the consecration of the Church of Christ the Saviour in Moscow)
PROVENANCE transferred in 1884 from the St Petersburg Mint
State Hermitage Museum inv. no. RM-4080

The manifesto of Alexander I *On the Construction in Moscow of a Church in the Name of Christ the Saviour to Mark our Gratitude to Divine Providence for Saving Russia from her Enemies* was published on 25 December 1812, when Russian troops, pursuing Napoleon and the remains of his fleeing army, reached the borders of the Empire. A competition was held to choose the designs, followed by several years of preparatory work. The foundation ceremony took place on 10 September 1839 in the presence of Tsar Nicholas I and his heir.

The most distinguished painters and sculptors were invited to decorate the cathedral. Inside, 177 slabs of marble outlined the decisive battles of the Patriotic War and the campaign of 1813–14. The domed cross-in-square church followed the traditions of Old Russian and Byzantine architecture. Standing 106 metres high, it was taller than the bell-tower of Ivan the Great in the Moscow Kremlin. As many as 7,000 worshippers could be accommodated. The cathedral as a whole was dedicated to the Nativity and two chapels in the gallery to St Nicholas the Miracle-Worker and St Alexander Nevsky. The consecration took place on 26 May 1883 in the presence of Alexander III, Tsarina Maria Fyodorovna, the heir to the throne (the future Nicholas II), members of the imperial family and the diplomatic corps.

Participants in the building of the cathedral were awarded a medal designed by P. Kubli to be worn

in the button hole. In all, 300 gold and 1,000 silver medals were minted while a version in gold and diamonds was presented to the chairman of the commission for construction, the governor-general of Moscow Prince V.A. Dolgorukov (Peters 1996, p. 220, no. 175.) ESS
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Smirnov 1908, no. 875, 876

R225
Russian Orders with representations of saints

a) Insignia of the Order of St Andrew the First-Called
Russia (St Petersburg), 2nd half 19th century, Keibel & Co.
Gold, casting, chasing, etching, enamelling, paint on enamel; 6.4 × 8.2 cm
MARKS IK, stamp of Johann Keibel, supplier to the imperial court; double-headed eagle; silver content 56 *zlotniks*
PROVENANCE transferred in 1951 from State Repository of Precious Objects, Moscow
State Hermitage Museum inv. no. Vz-460

The insignia is typical of the second half of the nineteenth century – after the approval of the new design for the state emblem of Russia in 1856. The eagle has wide-spread wings with sharp-pointed feathers. The tail is flat and consists of four tiers of feathers. The feet with turned-down claws protrude from behind the ends of the cross and the tongue protrudes from the wide-open beak.

Johann Wilhelmovich Keibel was the son and heir of Otto Samuel Keibel, the most prominent jeweller in St Petersburg during the late eighteenth to early nineteenth century. After his father’s death in 1809 Johann retained the Keibel stamp, which was impressed on to large objects, and used the *imennik* (name stamp) IK on small details. This name stamp does not appear in Marina Postnikova-Loseva’s reference work on marks (Postnikova-Loseva *et al.* 1983, p. 197, no. 1772)
EXHIBITION HISTORY St Petersburg, Hermitage 1997
BIBLIOGRAPHY Spassky 1963, pl. XXXI, no. 2

b) Chain of the Order of St Andrew the First-Called
Keibel & Co., 1862
Gold, casting, stamping, etching, enamelling, paint on enamel; 0.5 × 106 cm
MARKS assay stamp 1862 and the company stamp Keibel on the reverse side of each link
PROVENANCE acquired in 1863 from the Chapter of Russian Orders; housed in Gallery of Valuables in the Winter Palace; subsequently in Hermitage Jewellery Department; in Hermitage Numismatics Department from 1937
State Hermitage Museum inv. no. Vz-92

The chain has seventeen links and is of the type established after 1856, when the new design of the double-headed eagle was introduced. The eagle’s wings are wide open with feathers set far apart. The tail has four tiers of feathers, while on the breast lies a round shield with the image of St George the Victorious. Chains of this design were made until 1917.
EXHIBITION HISTORY Leningrad, Hermitage 1956; St Petersburg, Hermitage 1996, no. 2; St Petersburg, Hermitage 1997; St Petersburg, Hermitage 1998
BIBLIOGRAPHY *Russkiye ordena* 1996, no. 2

c) Star of the Order of St Andrew the First-Called
Keibel & Co.
Silver, gilding, stamping, chasing, casting, enamelling, paint on enamel; 8.7 × 8.8 cm
MARKS Keibel company stamp
PROVENANCE transferred in 1937; formerly in Gallery of Valuables, Hermitage; probably acquired from the Chapter of Russian Orders in 1863
State Hermitage Museum inv. no. IO-1134

The star design was in use from the mid-nineteenth century until 1917. In the centre is the double-headed eagle with wide-spread wings, according to the design of the emblem approved in 1856, with St Andrew’s Cross superimposed.
EXHIBITION HISTORY St Petersburg, Hermitage 1998
BIBLIOGRAPHY unpublished

d) Star of the Order of St Alexander Nevsky
Silver, chasing, faceting, gilding, enamelling, mounting; 8.3 × 8.6 cm
PROVENANCE acquired in 1960 from the Weaponry Section of the Oriental Department, Hermitage; formerly probably in the Winter Palace, St Petersburg
State Hermitage Museum inv. no. IO-4909

The star is executed by the method of so-called ‘diamond’ faceting, creating an impression of the fire of precious stones. The design includes a crown over the central medallion with a monogram and a motto. Such stars probably accompanied insignia ‘with diamonds’, a way of rewarding further the individuals who had previously been invested with the order.
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

e) Insignia of the Order of St Alexander Nevsky ‘with diamonds’
Gold, silver, rock crystal, glass, stamping, engraving, faceting and insertion of stones and paste, enamelling, paint on enamel; 5.4 × 8.8 cm
PROVENANCE transferred in 1960 from the Weaponry Section of the Oriental Department, Hermitage; formerly in the Winter Palace, St Petersburg
State Hermitage Museum inv. no. Vz-1170

The cross was executed after 1856, as indicated by the heraldic form of the eagle and the figure of the horse rider, facing the other way (to the right heraldically, to the left as seen by the viewer). The flat circle, the eagles and the edge of the central medallion are inlaid with rock crystal and paste in a silver setting. The reverse is engraved.

EXHIBITION HISTORY Leningrad, Hermitage 1990;

St Petersburg, Hermitage 1996, no. 27

BIBLIOGRAPHY *Russkiye ordena*, 1996, no. 27; Spassky 1963, pl. XXXIII, no. 3

f) Insignia of the Order of St Vladimir, Class II – III

Gold, stamping, inlay, enamelling, paint on enamel;

4.8 × 7.2 cm (with an eyelet and loop)

PROVENANCE transferred in 1941 from the State

Museum of Ethnography

State Hermitage Museum inv. no. VZ–1310

This insignia was intended to be worn on a ribbon around the neck. It was executed according to a nineteenth-century technique whereby heated, brightly coloured enamel was applied over an inlaid background to create the effect of its being illuminated from the inside.

There were four classes of this award. By Imperial order, until May 1857 the insignia of Classes I and II were larger than those of Classes III and IV. After this date the design of the second and third Classes was altered, to become the same size as the insignia of the orders of the second Class of St Anna and St Stanislav. Thus, Classes II and III of the Order of St Vladimir differed only by the presence or absence of a star.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

g) Insignia of the Order of St Vladimir, Class IV

Eduard & Co.

Gold, stamping, inlay, enamelling, paint on enamel;

3.5 × 3.9 cm (with an eyelet)

MARKS *imennik* (monogram) Де (D: V. Dinakov);

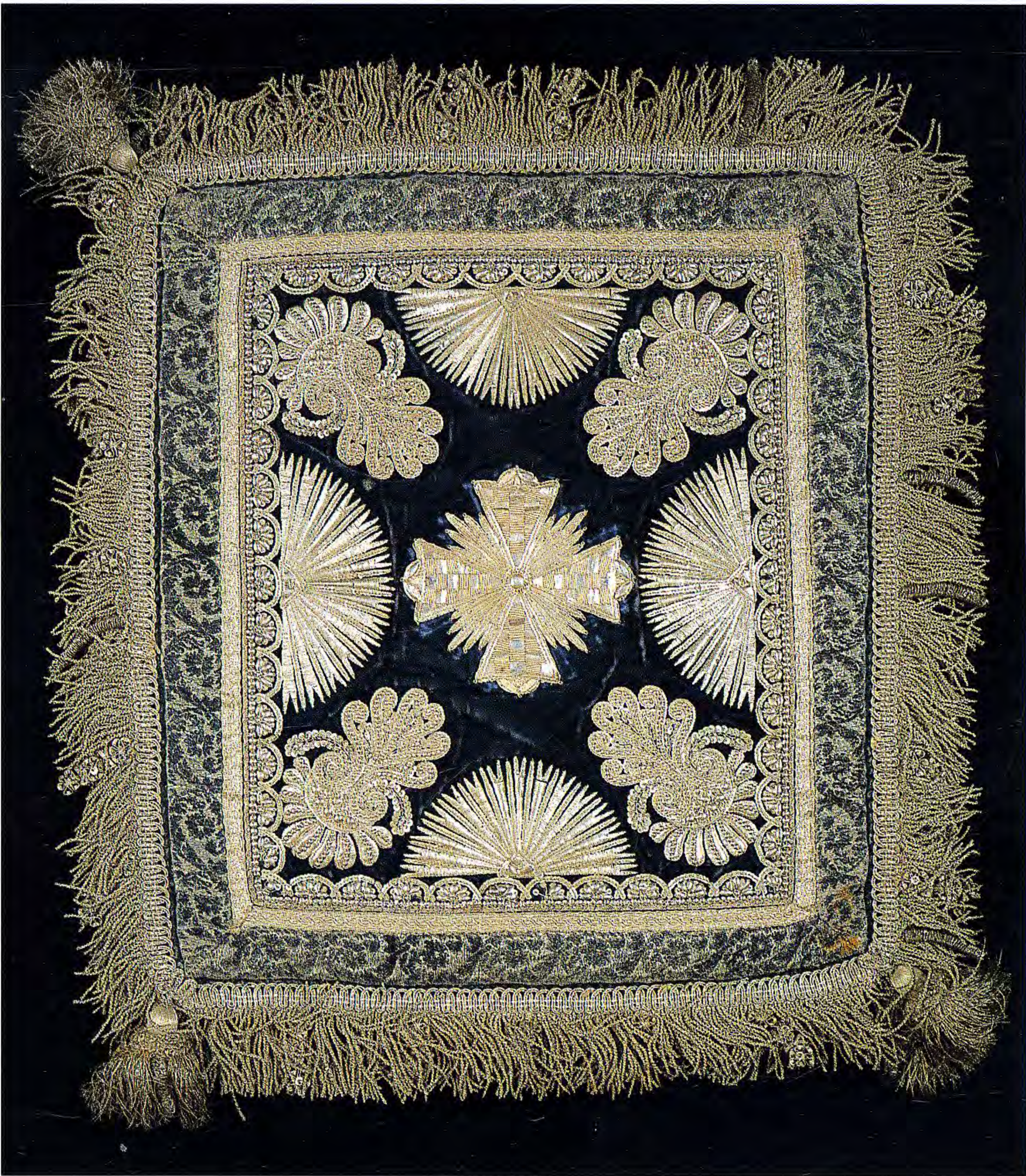
ДУАРДЪе (Eduard)

PROVENANCE transferred from State Museum Fund

in 1951

State Hermitage Museum inv. no. VZ–478

The statute of the Order of 1789 reads: ‘Circumstances do not always allow the constant diligence, honest work and labour of every faithful son of the fatherland to become known to the world: we therefore consider it proper to include those who have been in our service constantly and unquestioningly for thirty five years’. The cross of Class IV of the Order of St Vladimir was worn in the buttonhole on a narrow ribbon. The inscription on the shoulders of the cross was introduced in 1845. It is datable by the presence of the stamps, which are only found together after 1908 (Postnikova-Loseva 1983, p. 180, no. 1242).



R–226

EXHIBITION HISTORY Leningrad, Hermitage 1956

BIBLIOGRAPHY Spassky 1963, pl. XXXV, no. 8

h) Insignia of the Order of St Anna, Class I ‘with a crown’

Keibel & Co.

Gold, stamping, chasing, etching, casting, enamelling,

paint on enamel; 4.8 × 7.8 cm

MARKS WK (monogram of Wilhelm Keibel)

PROVENANCE transferred in 1937 from the Hermitage,

Jewellery Department, formerly in Gallery of Valuables,

Winter Palace, to which it was probably given by the

Chapter of Orders in 1863

State Hermitage Museum inv. no. VZ–116

Classes I and II of the Order of St Anne ‘with a crown’ were inaugurated on 14 April 1829 by a statute of Nicholas I. The crown conferred higher status upon the award and was granted as an additional honour to individuals already in possession of the order. The award was cancelled on 14 February 1874. MAD

EXHIBITION HISTORY St Petersburg 1996, Hermitage, no. 115

BIBLIOGRAPHY *Russkiye ordena* 1996, no. 115

R226

Purificator with gold embroidery

Russia, late 19th century

Velvet, brocade, taffeta, fringes, metallic ribbon, gold

and spun metal thread, sequins, plaques and embroidery;

33 × 36 cm

PROVENANCE in Hermitage collection since 1941;

formerly in the State Museum of Ethnography, the

State Russian Museum and the Winter Palace collection

State Hermitage Museum inv. no. ERT–15496

The border of this green velvet *srednik* or purificator is made from silver brocade with a repeated woven design. An embroidered figured cross forms the central motif, together with an All-seeing Eye on a ground decorated with rays and stylized Baroque palmettes. Smaller festoons create a border. The silver embroidery is embellished with foil insertions, gold thread and sequins. The border is decorated with silver ribbon and wide silver tassels with intermittent pendants and large ball tassels at each corner. The variety of the materials used and the finesse of the workmanship indicate a workshop of high quality. The overall design, the shape of the cross, the trimming and the tassels bear a strong resemblance to an eighteenth-century

red velvet liturgical textile in the Hermitage collection, and it is probable that both cloths originated in the same workshop at a different time. EYM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R227

Crosses

a) Engraved cross

Russia (St Petersburg?), mid-19th century

Gold, engraving; 3.1 × 2 cm

PROVENANCE from the Cathedral of the Winter Palace, St Petersburg

State Hermitage Museum inv. no. E-9731

This cross with an eyelet is engraved on the front. The reverse bears a geometric design, with the monogram MA engraved in the centre in a diamond-shaped motif. These are possibly the initials of Tsarina Maria Alexandrovna.

The cross is executed in the traditional manner and is an object carried on the body for personal rather than public or official use, belonging to a member of the imperial family.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) Cross with portrait of Alexander III

Russia (St Petersburg), Fabergé & Co., Mikhail Perkhin, 1894–95

Gold, glass, photograph, enamel, polishing, etching; 4.6 × 21 cm

STAMPS Fabergé stamp, personal stamp of master Mikhail Perkhin, St Petersburg, gold content 56 *zolotniks*

PROVENANCE transferred from the Catherine Palace, Tsarskoye Selo in 1935

State Hermitage Museum inv. no. E-15595

This gold cross bears a portrait of Alexander III in an black enamel oval frame, with the Emperor's monogram beneath a crown on the reverse. The cross was originally attributed to the master MB (MB); however, the *imennik* and the stamp of the Fabergé company allow it to be identified as the work of Mikhail Perkhin, one of the most prominent masters of this famous company.

The cross was executed in memory of Alexander III shortly after his death, as indicated by the black border framing his portrait and by the date of death 20.X.1894 engraved on the reverse. The cross is of traditional shape and was intended as an object to be worn. It is most likely to have belonged to one of the members of the imperial family. OGK

EXHIBITION HISTORY Leningrad 1989, no. 53; St Petersburg 1993

BIBLIOGRAPHY unpublished

R-227a,b



R-228



R228

Mosaic icon with St Vladimir

Russia (St Petersburg), Imperial Academy of Art,
Department of Mosaics, 1870s

Smalt, Roman-style mosaic in a copper pan,
27.6 × 23 × 1.1 cm

PROVENANCE transferred in 1941 from the State
Museum of Ethnography

State Hermitage Museum inv. no. ERKm-582

The Department of Mosaics at the Academy of Arts was founded in 1848 specifically to undertake works for St Isaac's Cathedral. The mosaics in this cathedral were executed between 1848 and 1914 and occupied an area of 600 square metres. Many valuable new techniques were introduced into mosaic production by specially invited Italian masters of the craft. These included V. Rafaelli and the Bobafede brothers, who worked with engineers P.I. Mikhialov, S.P. Petukhov and V.I. Seleznyov. They were responsible for developing an exclusive palette of rich-toned colours of high technical quality. Mosaic icons imitated oil paintings and followed traditional Roman mosaic techniques.

St Vladimir Svyatoslavich (c. 960–1015) was a member of the Rurik dynasty and was baptized into the Orthodox Church about 988. The story of conversion of the land of Rus' is described in the *Tale of Bygone Years* (*Povest' Vremenykh Let*), written in the early twelfth century. Vladimir devoted his life to building churches and establishing schools. To his Russian admirers he is 'Vladimir the dear bright sun'. EAT

EXHIBITION HISTORY Århus 1990, no. 98

BIBLIOGRAPHY unpublished

R229

Easter eggs

a) St Sergei of Radonezh

Russia (St Petersburg), Imperial Porcelain factory,
late 1850s–1860s

Porcelain, polychrome painting over glazing, gilding,
tsirovka work, brown silk ribbon; 10.5 × 7.8 cm

INSCRIPTIONS the maker's initials L.K.

PROVENANCE transferred in 1941 from the State
Museum of Ethnography

State Hermitage Museum inv. no. ERF-7020

b) St Nicholas

Russia (St Petersburg), Imperial Porcelain factory, late
1850s–1860s

Porcelain, coated with metallic colours, over-glaze
polychrome painting, gilding, *tsirovka* work, brown silk
ribbon; 10.7 × 8.3 cm

PROVENANCE acquired in 1993

State Hermitage Museum inv. no. ERF-9137

R-229a



R-229b



These two Easter eggs are decorated with portraits of Sts Sergei of Radonezh and Nicholas the Miracle-Worker. The images are copied from the many-figured mosaic of the Christ in Glory designed by Semyon Afanasievich Zhivago (1805–63) for the central doors of the main iconostasis in St Isaac's Cathedral in St Petersburg. Zhivago studied at the St Petersburg Academy of Art under A.G. Varnek, becoming an Academician in 1839 and specializing in religious subjects. His

compositions of The Last Supper, The Agony in the Garden and Christ in Glory were made into mosaics for the cathedral.

The reverse of the eggs bears a five-pointed star in an aureole of sunbeams, symbolizing Christ's five wounds and Christ as the beginning and end. The frame is in the form of a garland of oak leaves, symbolizing long life and so immortality.

EXHIBITION HISTORY Copenhagen 1994, no. 47;

Salzburg 1995, no. 47; Geneva 1996, no. 52; Berlin 1997

BIBLIOGRAPHY Copenhagen 1994, no. 47; Salzburg 1995, no. 47; Kudriavtseva 1995/1, p. 860; Geneva 1996, no. 52

c) St Benedict

Russia (St Petersburg), Imperial Porcelain factory, painter
Nikolai T. Semyonov, 1880s

Porcelain, polychrome painting over glaze, gilding;

11.5 × 8.5 cm

INSCRIPTIONS N.S. (initials of the painter Nikolai
Timofeyevich Semyonov)

PROVENANCE in the Hermitage collection from 1941;
formerly in the State Museum of Ethnography, after 1917
in the Bureau of the Department of Museums and
Protection of Art and Antiquity

State Hermitage Museum inv. no. ERF-5525

The painting reproduces a fragment from *The Madonna with Four Saints*, a work by Pietro Perugino (1448–1523) executed in 1500, now in the Accademia delle Belle Arti in Florence. It depicts St Benedict (480–543), founder of monasticism in western Europe, revered as a saint and miracle-worker. In 529 he established a monastery on Monte Cassino near Naples and wrote his monastic rules, summarizing the experience and ideals of the religious life. He advocated a combination of spiritual improvement and strict obedience with study and physical labour.

The painter Nikolai Timofeyevich Semyonov (died 1892) was the son of a master of the Imperial Porcelain Factory. He studied at the factory school and specialized in figure painting. He also worked in the *pâte sur pâte* technique, winning medals for his most successful compositions.

EXHIBITION HISTORY Copenhagen 1994, no. 57;

Salzburg 1995, no. 57; Geneva 1996, no. 62; Berlin 1997

BIBLIOGRAPHY Copenhagen 1994, no. 57; Salzburg 1995, no. 57; Geneva 1996, no. 62

d) St Alexander Nevsky

Russia (St Petersburg), Imperial Glass Factory, 1880s

Opal glass, polychrome painting, mastic, *tsirovka* work,
12.2 × 8.5 cm

PROVENANCE in the Hermitage from 1941; formerly in
the State Museum of Ethnography and, from 1917, in the
Bureau of the Department of Museums and Protection of
Art and Antiquity

State Hermitage Museum inv. no. ERF-5541

The image of St Alexander Nevsky is copied from
the 1819 painting by Vasily Kuzmich Shebuev



(1777–1855), now in the Russian Museum in St Petersburg.

From the late eighteenth century Easter eggs were made in opal glass painted in imitation of the methods used to decorate porcelain eggs. This egg is one of the later examples of such work. Before Easter 1890 Alexander III personally commanded the manager of the Imperial Porcelain Factory D.N. Guriev to cease production of glass eggs with polychrome muffle-kiln glazes of the kind used on porcelain and to produce instead thick-walled eggs of clear or coloured crystal with engraved decorations (RGIA, f. 503, op. 1 (478/2014), d. 4, l. 7).

EXHIBITION HISTORY Copenhagen 1994, no. 58; Salzburg 1995, no. 58; Geneva 1996, no. 63; Berlin 1997, S.16

BIBLIOGRAPHY Copenhagen 1994, no. 58; Salzburg 1995, no. 58; Geneva 1996, no. 63; Berlin 1997, p. 16

e) Princess Olga

Russia (St Petersburg), Imperial Porcelain Factory, figure from a design by O.S. Chirikov, 1887, the remainder of the decoration from designs by A.S. Kaminski, 1890
Porcelain, painting over muffle-kiln glazing and enamelling, gilding; red velvet ribbon; 11.3 × 8.6 cm
PROVENANCE acquired in 1941; formerly in the State Museum of Ethnography; after 1917 in the State Museum Fund
State Hermitage Museum inv. no. ERF-5527

Osip (Joseph) Semyonovich Chirikov (died 1903) was a peasant from Mstera who both painted and collected and restored icons, and founded an icon-painting workshop in Moscow. During the 1880s and 1890s he and another artist, M.I. Dikaryov, painted a series of icons for the Marble Palace in St Petersburg, which are now held in the Hermitage. In 1887–88 he was commissioned by the Imperial Porcelain Factory to paint images of the Twelve Feasts, including The Nativity, Presentation in the Temple, Transfiguration, Ascension and Dormition of the Virgin as well as eighteen sketches of saints as models for painting on porcelain Easter eggs. His sketches were shown to the Tsar Alexander III for approval. Executed in the refined, minutely detailed style characteristic of Mstera icon-paintings, they were too complicated to be copied onto porcelain. In 1888, the director of the imperial factories, Count D.N. Guriev, requested ten more models 'with simplified painting and decoration ... in addition to those which were so difficult. These are also tiring for the eyes but take eight times less work than the first designs; they are also newer and fresher than the old ones' (RGIA, f. 468, op. 11, d. 1454, l. 10).

Use of Chirikov's sketches for porcelain painting continued into the 1890s. In 1890 Tsar Alexander III himself contributed to the design process, requesting alterations to Chirikov's Ascension. Although Chirikov also supplied decorations for the reverses of the eggs, the back of this Easter egg bears an image designed for the Imperial Factory in 1890 by the architect A.S. Kaminski (1829–1897). It depicts a cross with the figures of Christ and the Archangels Gabriel and Michael.

A model for painting an Easter egg with an image of the Holy Princess Olga is mentioned in the bill presented by Chirikov in December 1887 (RGIA, f. 468, op. 11, d. 1454, l. 2, 6).

Princess Olga, baptized Elena (died 969), was born in Constantinople in the mid-tenth century. She is venerated by the Orthodox Church as a saint and her feast-day is 11 July.

EXHIBITIONS Copenhagen 1994, no. 82; Salzburg 1995, no. 82; Geneva 1996, no. 89; Berlin 1997



R-229e

BIBLIOGRAPHY Bubchikova 1990, nos. 43–45; Copenhagen 1994, no. 82; Salzburg, no. 82; Kudriavtseva 1995/1, p. 857; Geneva 1996, no. 89; Berlin 1997, p. 17

f) The Resurrection of Christ

Russia (St Petersburg), Imperial Porcelain Factory, 1890s, painting from the design of O.S. Chirikov 1887
Porcelain, over-glaze polychrome painting, gilding, silvering; 10.8 × 8.5 cm
PROVENANCE acquired in 1998 from the Yusupov Gallery
State Hermitage Museum inv. no. ERF-9390

Chirikov's design for the front of this Easter egg, used in the Imperial Porcelain Factory to copy on to porcelain, is in the factory museum in St Petersburg. Gold inscriptions around the cross read: 'Christ Resurrected and The King of Glory, The Son of God, Jesus Christ'. Another Easter egg with a similar painting and more elaborate decoration on the reverse, designed by architect A.S. Kaminski, is in a private collection in San Francisco.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



g) St Vladimir

Russia (St Petersburg), Imperial Porcelain Factory, c. 1896
Porcelain, over-glaze polychrome painting, gilding,
11.2 × 8.7 cm

PROVENANCE acquired in 1941; formerly in the State
Museum of Ethnography, after 1917 at the Bureau of the
Department of Museums and the Protection of Art and
Antiquity

State Hermitage Museum inv. no. ERF-5528

The model for the design of this egg was the icon of St Vladimir on the main iconostasis of the Vladimir Cathedral in Kiev by Victor Mikhailovich Vasnetsov (1848–1926). The foundation stone of the cathedral was laid on 15 July 1862, on St Vladimir's Day. Designed by A.V. Beretti, it took over twenty years to build. Prominent Russian painters including V.M. Vasnetsov, M.V. Nesterov, M.A. Vrubel, V. Kotabrinksky and P. Svedomsky decorated the interior. Vasnetsov was responsible for the majority of the images on the altar, the main iconostasis and the dome. In ten years he painted 15 pictures, 30 figures, and almost 3,000 square metres of frescos. In particular, he painted the dedicatee of the cathedral, St Vladimir the Prince. The icons and murals of the cathedral were repeatedly reproduced on painted Easter eggs. Vasnetsov was also a favourite of Tsar Alexander III, who bought many of his paintings for the future Russian Museum. Reproductions of this egg may be found in private collections in Liechtenstein (*Kostbare Ostereier*, p. 247, no. 256), San Francisco and in the Imperial Porcelain Factory museum in St Petersburg.

EXHIBITION HISTORY Copenhagen 1994, no. 84;
Salzburg 1995, no. 84; Geneva 1996, no. 91; Berlin 1997

BIBLIOGRAPHY Copenhagen 1994, no. 84; Salzburg 1995, no. 84; Geneva 1996, no. 91; Berlin 1997, p. 1

h) Monogram of Alexander III

Russia (St Petersburg), Imperial Porcelain Factory,
1883–94

Porcelain, etching, toned gilding, red silk ribbon;
11.5 × 8.7 cm

PROVENANCE transferred in 1941 from the State
Museum of Ethnography

State Hermitage Museum inv. no. ERF-5498

Monogrammed Easter eggs were made at the Imperial Factory periodically from the late eighteenth century, but monograms of the ruling monarchs appear on Easter eggs only during the reign of Tsar Alexander III. Systematic production of such eggs commenced from the late 1890s. In 1890, Alexander III determined the number of Easter eggs which were to be manufactured with 'monogrammed images of the names of Their Imperial Majesties for presentation each Easter: 50 with his monogram and 50 with the monogram of the empress' (RGIA, f. 503, op. 1 (478/2014), d. 4, l. 7). He ordered that the design of the monogram should reproduce the established exemplar exactly. Documentary evidence states that 'the Imperial crown depicted on the eggs presented to the Highest Court by the Imperial Porcelain Factory is to be executed to the design of the monogrammed epaulette sent to the factory by Prince Obolenski, Marshal of the Imperial Court.' (RGIA, f. 468, op. 11, d. 1408, l. 6). The elaborate monogram design on the egg, the crown, even the relief manner of its execution, copied the style of the epaulette exactly. In 1887 the factory received an order from the tsar 'to depict the Imperial crown on the Easter eggs for the Highest Court in accordance with the Heralds' sketch in the factory's possession, which depicts the said regalia accurately' (RGIA, f. 468, op. 11, d. 1408, l. 6).

Between 1882 and 1884 the imperial family received around one hundred Easter eggs with images of saints and as many as 1,660 porcelain eggs decorated with floral and other patterns. In 1885 followed another imperial order: 'From this year onwards to present porcelain eggs to their Imperial Majesties and the imperial children in the following numbers: to the Tsar 20 eggs painted with images of the saints and 50 larger eggs decorated in assorted other styles, to the Tsarina 50 large eggs with a variety of decorations' (RGIA, f. 503, op. 1 (471/1987), d. 286, l. 1).

EXHIBITION HISTORY Copenhagen 1994, no. 85;
Salzburg 1995, no. 85; Geneva 1996, no. 93; Berlin 1997
BIBLIOGRAPHY Copenhagen 1994, no. 85; Salzburg 1995, no. 85; Kudriavtseva 1995/1, p. 862; Geneva 1996, no. 93; Berlin 1997, p. 19



R-229g



R-229h

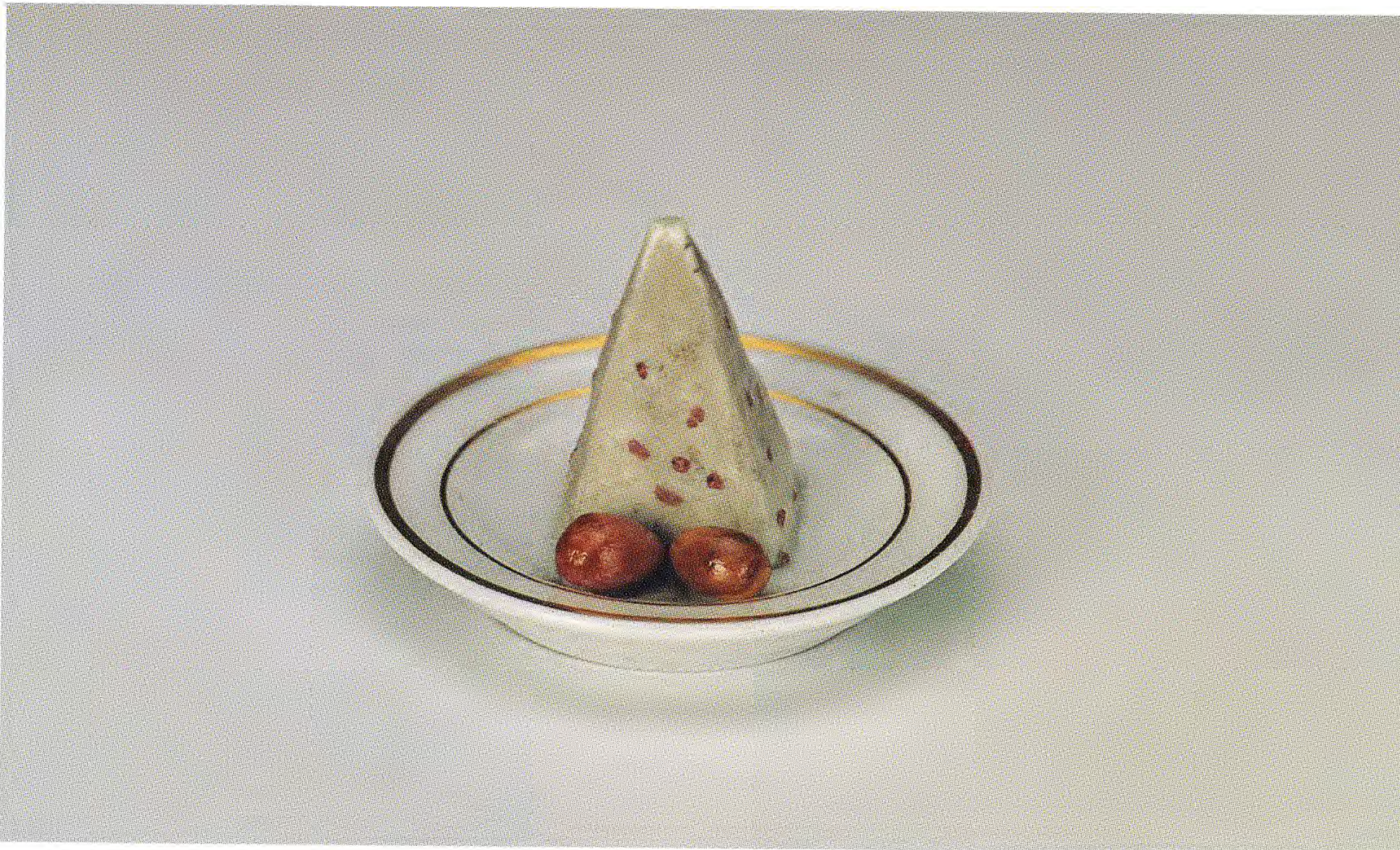
i) Monogram of Tsarina Maria Fyodorovna
Russia (St Petersburg), Imperial Porcelain Factory,
1881–94
Porcelain, coloured glazing, etching, gilding; 11.3 × 8.7 cm
PROVENANCE transferred in 1984 from the State
Museum Fund
TVE

State Hermitage Museum inv. no. ERF–8379
EXHIBITION HISTORY Copenhagen 1994, no. 88;
Salzburg 1995, no. 88; Geneva 1996, no. 94; Berlin 1997
BIBLIOGRAPHY Copenhagen 1994, no. 88; Salzburg
1995, no. 88; Kudriavtseva 1995/1, p. 862; Geneva 1996,
no. 94; Berlin 1997, p. 19

R230
Souvenir plate with *paskha* (Easter
cheese) and two eggs

Russia (St Petersburg), Imperial Porcelain Factory,
1870–81
Porcelain, over-glaze polychrome painting, gilding;
4.5 × 5.0 cm
MARKS Blue mark over glaze: A II under a crown with
a laurel wreath
PROVENANCE from the Winter Palace main collection
State Hermitage Museum inv. no. ERF 9337
TVE
EXHIBITION HISTORY Geneva 1996, no. 179;
Berlin 1997
BIBLIOGRAPHY Geneva 1996, no. 179

R-230



Reign of Tsar Nicholas II; 300th Anniversary of the Romanov Dynasty

R231

Icon with The Mother of God of Kazan

Russia (Moscow?); silver frame: Moscow, the Ovchinnikov factory, 1887; gold pendants: St Petersburg, Fabergé factory, 1890s

Wood, tempera, gold, silver, diamonds, rosettes, sapphires, emeralds, rubies, pearls, enamel; 31.5 × 27 cm

STAMPS П.ОВЧИННИКОВЪ (P. Ovchinnikov) under a double headed eagle, factory stamp; B.C.\1887 (V.S.\1887), of assay master V. Savenkov; Moscow city; silver content mark 84 *zolotniks*, on some pendants gold assay mark 56

PROVENANCE transferred in 1941 from the State Museum of Ethnography; until 1918 in collection of Ivan Petrovich Balashev, St Petersburg

State Hermitage Museum inv. no. ERO-6501

This icon is interesting as a work undertaken jointly by the leading jewellery companies of Pavel Ovchinnikov and Karl Fabergé.

It is possible that this is one of the Ovchinnikov factory's stock framed icons, which could be customized as necessary.

In 1890 the letters A and M in diamonds and pendants were added to the frame of this icon by the Fabergé company. It has been suggested that they were commissioned by Tsar Alexander III and Tsarina Maria Fyodorovna in celebration of their daughter Grand Duchess Xenia Alexandrovna's marriage to the Grand Duke Alexander Mikhailovich. The wedding took place on 25 July 1894 in the church of the Peterhof Palace. KAO

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R232

Icon with The Mother of God of Yaroslavl'

Russia (Yaroslavl'), late 19th century

Wood, canvas, velvet, silver, pearls, turquoise, glass, gold and spun metal thread, copper, embroidery, faceting, stamping, oil painting; 20 × 24 × 2.8 cm

INSCRIPTIONS on a silver plaque

ОТЪ ЯРОСЛАВСКАГО КАФЕДРАЛЬНАГО СОВОРА (From the Cathedral of Yaroslavl')

PROVENANCE in the Hermitage from 1941; formerly in the State Museum of Ethnography, the State Russian Museum and Central Museums Fund for Imperial Palaces

State Hermitage Museum inv. no. ERT-16676

The image is a traditional, half-length Mother of God of Tenderness. She holds the Child with her

R-231



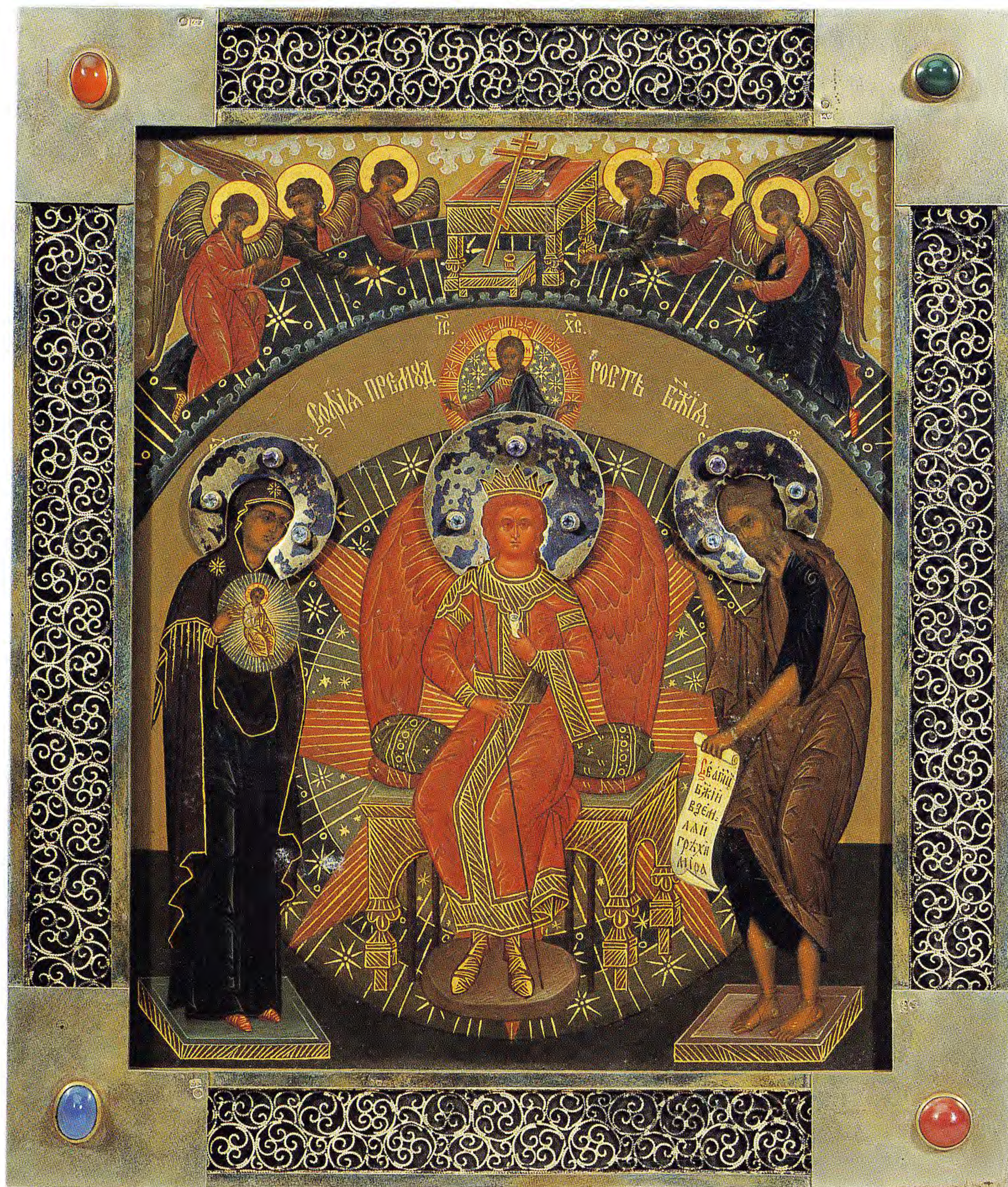


ft arm. The painting occupies the whole area of the support under the frame, which has cut-outs for the faces and hands. The background and the frame are covered with gold embroidery with Baroque-style flower and leaf designs. The drapery is embossed in high relief with river pearls with inserts of turquoise, glass settings and sequins. The wreath is executed in the shape of a crown with a jagged rim. The icon was a private possession of the Imperial family, who may have received it while visiting the cathedral of Yaroslavl'. EUM EXHIBITION HISTORY Havana 1984, no. 142 BIBLIOGRAPHY not published

233 Icon with Sophia (God's Wisdom)

ussia (Moscow), Olovyanisnikov company; frame: Orlov, 1910–17
ood, tempera, silver, semi-precious stones, filigree;
5 × 22 cm
TAMPS ДО (DO), stamp of D. Orlov; stamp of Moscow
say office 1908–17, silver content 84 *zlotniks*
ROVENANCE received in 1956 from the Central
useums Fund for Imperial Palaces, previously in the
Alexander Palace, Tsarskoye Selo
ate Hermitage Museum inv. no. ERO-8744

his icon depicts the Pantokrator in the image of a fiery angel with the Virgin and John the Baptist. The miracle icon of this iconographic type was kept in the Cathedral of St Sophia and was considered one of the most sacred objects in Novgorod. On 11 December 1916 Tsarina Alexandra Fyodorovna visited Novgorod with her daughters. The town prepared for the royal visit by commissioning sumptuous icons from Moscow workshops



R-233

as gifts for the Imperial family. Unfortunately the visit lasted only one day as the Tsarina returned to the capital upon hearing of the death of Gregory Rasputin. However, this icon was presented to her during the visit. LAZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R234

Icon Reliquary with Anna Kashinskaya

Russia (St Petersburg), workshop of A. Uzikov, *c.* 1910
Wood, oil paint, silver, chasing; 27.3 × 22.7 cm
STAMPS AY (AU), stamp of painter A. Uzikov;
St Petersburg assay office 1908–17; silver content mark 84
PROVENANCE transferred in 1956 from the Central
Museums Fund for Imperial Palaces; formerly in the
Alexander Palace, Tsarskoye Selo
State Hermitage Museum inv. no. ERO–8749

Anna Dmitrievna of Kashin, known as Sophia on becoming a nun and Yefrosinya when she entered the advanced level of the nun's vocation, was a princess of Tver. Born in 1278, she married Mikhail Yaroslavich of Tver in 1299. After the death of her husband and sons at the hands of the Golden Horde of the Mongol Khan she accepted the highest vows in the Cathedral of St Sophia at Tver in the autumn of 1320. She died in 1368 in the Uspenski Monastery. Her relics were discovered in 1650, and in 1651 Tsar Alexei Mikhailovich brought them to the Voskresenski Cathedral. This icon was apparently presented to the Imperial family during the Romanov dynasty's 300th anniversary celebrations. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-235

R235

Icon with The Feodorovskaya Mother of God

Russia (Moscow), Nemirov-Kolodkin & Co., early 20th century
Wood, tempera, silver, chasing; 31.4 × 27 cm
STAMPS НЕМИРОВЪ-КОЛОДКИНЪ, НК (Nemirov-Kolodkin, NK) factory stamps; stamp of Moscow assay office 1896–1907 with silver content mark 84
INSCRIPTIONS ЕЯ ИМПЕРАТОРСКОМУ ВЕЛИЧЕСТВУ ГОСУДАРЫНЕ ИМПЕРАТРИЦЕ АЛЕКСАНДРЕ ФЕДОРОВНЕ В ВОСПОМИНАНИЕ ОСВЯЩЕНИЯ ХРАМА ВЪ УСЫПальНИЦЕ ПРЕСВЯТЫХЪ ЦАРСКИХ РОДИТЕЛЕЙ ВЪ НОВОСПАССКОМЪ МОНАСТЫРЕ. НАСТОЯТЕЛЬ С БРАТИЕЮ. 1903 (To Her Imperial Majesty the Tsarina Alexandra Fyodorovna in memory of the consecration of the church in the burial vault of the most saintly parents of the Emperor in the Novospassky Monastery. Father Superior and the Brothers, 1903)
PROVENANCE received in 1956 from the Central Museums Fund for Imperial Palaces, previously in the Alexander Palace, Tsarskoye Selo
State Hermitage Museum inv. no. ERO–8754
LAZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R237

Icon with The Mother of God of the Sign and the Princes and Princesses of all Russia

Russia (Moscow), Olovyanisnikov company, c. 1910
Wood, tempera, silver, chasing; 36 × 31.3 cm
STAMPS T-BO ОЛОВЯНИШНИКОВА И С, I.S. Olovianishnikov's factory stamp; stamp of Moscow assay office 1908–17 with silver content mark 84
INSCRIPTIONS on a silver plaque
СОВОРЪ СВ. БЛАГОВЕРНЫХЪ КНЯЗЕЙ И КНЯГИНЬ ВСЕРОССИЙСКИХЪ ПРАРОДИТЕЛЕЙ И СВЯТЫХЪ ТЕЗОИМЕНИТЫХЪ ЦАРСТВУЮЩЕМУ ДОМУ И НЕБЕСНЫХЪ ЕГО ПРЕДСТАТЕЛЕЙ (The Council of Holy Princes and Princesses of All Russia, Forebears and Patron Saints to the ruling dynasty and heavenly protectors)
PROVENANCE transferred in 1956 from the Central Museums Fund for Imperial Palaces, formerly in the Alexander Palace, Tsarskoye Selo
State Hermitage Museum inv. no. ERO-8758

The saints portrayed in this icon are depicted in three groups. Top: Sts Olga, Vladimir, Boris, Igor, George, Alexander Nevsky, Mikhail of Tver, Anna of Kashin, Daniel of Moscow, Euphrosyne, Tsarevich Dmitri, Sergei of Radonezh, Metropolitan of Moscow Alexei, Gennadi, Anna, Zachariah, Elizabeth, John the Baptist. Middle: St Nicholas the Miracle-Worker and St Michael Maleinos. Bottom: The Apostles Peter and Paul, Sts Mary Magdalen, George, Tsarina Alexandra, Constantine, Helen, Catherine, Anastasia, Tatiana, Romanos the Methodist, the Venerable Filaret, Bishop Nikita, the reverend Xenia, Alexios *homo dei*, Nikolai Kochanov, Feodosi of Chernigov, Seraphim of Sarov and Iosaf of Belgorod.

All these saints were canonized by the Orthodox church, including the latter four, who were newly canonized when this icon was made. The icon was presented to the imperial family during the Romanovs' 300th- anniversary celebrations in 1913
LAZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R236

Icon with The Mother of God of Vladimir

Russia (Moscow), factory of A. Kuzmichov, late 19th – early 20th century
Wood, tempera, silver, enamel; 31.2 × 22.7 cm
STAMPS A. КУЗМИЧЕВЪ (A. Kuzmichov) factory stamp; stamp of Moscow assay office 1896–1903 with silver content mark 84
PROVENANCE transferred in 1956 from the Central Museums Fund for Imperial Palaces; formerly in the Alexander Palace, Tsarskoye Selo
State Hermitage Museum inv. no. ERO-8760
LAZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R238

Icon with The Mother of God of the Sign

Russia (Moscow), by K. Konov of the Olovyanisnikov factory, 1910–17
Wood, tempera, silver, emeralds, amethysts, tourmaline, aquamarine; 27 × 22.4 cm
STAMPS KK – stamp of K. Konov; stamp of Moscow assay office 1908–17 with silver content mark 84
INSCRIPTIONS on a silver plaque
ЕЯ ИМПЕРАТОРСКОМУ ВЕЛИЧЕСТВУ





ГОСУДАРЫНИ ИМПЕРАТРИЦЕ АЛЕКСАНДРЕ ФЕДОРОВНЕ В ПАМЯТЬ ПОСЕЩЕНИЯ НОВГОРОДА 11 ДЕКАБРЯ 1916 ОТЪ НОВГОРОДСКАГО КУПЕЧЕСКАГО ОБЩЕСТВ (To Her Imperial Majesty Tsarina Alexandra Fyodorovna in memory of her visit to Novgorod on 11 December 1916, from the Merchant Society of Novgorod)

PROVENANCE transferred in 1956 from the Central Museums Fund for Imperial Palaces; formerly in the Alexander Palace, Tsarskoye Selo
State Hermitage Museum inv. no. ERO-8748

The icon of the Mother of God of the Sign was one of the earliest and most revered sacred objects in Novgorod. Her image was used on the bishop's official seal, on ensigns and banners. According to legend the Virgin aided the town to resist an assault by certain Russian princes in 1170. This icon was presented to the Tsarina Alexandra during her visit to Novgorod in 1916 and symbolized the loyalty of the townspeople to the imperial family. LAZ EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Zavadskaya 1998, pp. 50–53

R239

Icon with Saints

Russia (Moscow), icon: V. Gurianov, 1913; frame: workshop of Dmitri Smirnov, early 20th century
Wood, tempera, silver, gilding, chasing; 35.7 × 31.1 cm
STAMPS Д.СМИРНОВЪ (D.Smironov), stamp of the workshop; stamp of the Moscow assay office 1908–17 with silver content mark 84

INSCRIPTIONS В. ГУРЬЯНОВЪ 1913 МОСКВА (V. Gurianov 1913 Moscow); on a silver plaque on the reverse ВЕРНОПОДДАНЕЙШЕЕ ПОДНОШЕНИЕ СЛУГЪ КОМНАТЪ ИХЪ ИМПЕРАТОРСКИХЪ ВЕЛИЧЕСИТВЪ И ИХЪ ИМПЕРАТОРСКИХЪ ВЫСОЧЕСТВЪ В ПАМЯТЬ 300-ЛЕТΙΑ ЦАРСТВОВАНИЯ ДОМА РОМАНОВЫХЪ 1913 ГОДА ФЕВРАЛЯ 21 ДНЯ СПБ Н. Раддикъ, Т. Чемодуровъ, П. Катовъ, В. Кондратьевъ, Г. Лео, Н. Тетерятниковъ, И. Мартышкинъ, Ш. Осиповъ, А. Наддачинъ, П. Скобинский, М. Занотти, М. Тутельбергъ, М. Вишнякова, Е. Николаева, А. Демидова, А. Уткина, Е. Еребергъ, П. Курбашева, А. Теглева, А. Романова, А. Ладунгъ, А. Труппъ, Ф. Корюкинъ, А. Галкинъ, А. Шамовъ, А. Сиповичъ, М. Карповъ, А. Чижиговъ, И. Лавровъ, М. Маеръ, И. Климовъ, М. Макаровъ, В. Макаровъ, С. Макаровъ, И. Родионовъ, Д. Плешановъ, Н. Пустынниковъ, А. Деревенько, А. Никитинъ, В. Павловъ, И. Кожинъ (The most loyal gift from the personal servants of Their Imperial Majesties and Their Imperial Highnesses to commemorate the 300th anniversary of the reign of the Romanov Dynasty, February 21, 1913 St Petersburg; N. Radtsik, T. Chemodurov, P. Katov, V. Kondratyev, G. Lio, N. Teteryatnikov, I. Martishkin, I. Osipov, A. Naddachin, P. Skobinski, M. Zanotti, M. Tutelberg, M. Vishnyakova, E. Nikolayeva,





A. Demidova, A. Utkina, E. Ereberg, P. Kurbasheva, A. Tegleva, A. Romanova, A. Ladung, A. Trupp, F. Koryukin, A. Galkin, A. Shamov, A. Sipovich, M. Karpov, A. Chizhikov, I. Lavrov, M. Mayer, I. Klimov, M. Makarov, S. Makarov, V. Makarov, I. Rodionov, D. Pleshanov, N. Pustinnikov, A. Derevenko, A. Nikitin, V. Pavlov, I. Kozhin)

PROVENANCE received in 1956 from the Central Museums Fund for Imperial Palaces; formerly in the Alexander Palace, Tsarskoye Selo
State Hermitage Museum inv. no. ERO-8752

The icon depicts the patron saints of the imperial family: St Nicholas the Miracle-Worker, Sts Alexandra, Anastasia, Olga, Tatiana, Mary Magdalen and Alexios. It was presented by the personal servants to the tsar's family on the first day of the celebration of the Romanov dynasty's 300th anniversary, and the event was mentioned

in the diaries of Nicholas II. LAZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Zavadsкая 1998, pp. 50–53

R240

Icon with Christ and the Adulteress

Russia (Simbirsk, Spasski convent), made by a nun, Pavla, 1892

Silk, velvet, wood, silver, gold and spun metal thread, sequins, embroidery, oil paint on canvas

83 × 111 cm

INSCRIPTIONS on a silver plaque: РАБОТА МОНАХИНИ СИМБИРСКАГО СПАССКАГО МОНАСТЫРЯ ПАВЛЫ (70 ЛЕТ, В МИРЕ ЯЗЫКОВА) ВЫШИВАЛА В ТЕЧЕНИИ 4 МЕСЯЦЕВ 1892 Г. (Made in four months by Pavla,

a nun of the Simbirsk Spasski Convent (70 years of age, with the secular name of Yazykova), 1892)

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the State Russian Museum from 1929

State Hermitage Museum inv. no. ERT-14229

This biblical scene was a popular theme for Russian paintings in the nineteenth century. Sister Pavla may have used a sixteenth-century Italian engraving as a model. Groups of men and women are depicted in an urban landscape, with buildings on the left and temple ruins on the right. In the centre Christ is pointing with his right hand at the inscription on the plaque at his feet. All the images are worked in satin-stitch with coloured silk on a silk textile support. The faces, hands and feet of the characters are painted in oil over paper and glued to the fabric. The embroidered piece is fixed



R-242



on to a frame, which is placed in an additional wooden frame and covered with wine-coloured velvet. In the centre the imperial crown and monogram M are embroidered. A red gown lined with ermine is placed over the top, embroidered in satin-stitch with coloured silks, gold and sequins. EUM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R241 Icon with St Andrew Bogolyubsky

Russia (Mstera), painted by Osip Chirikov, late 19th – early 20th century

Wood, tempera, 30.9 × 25 × 2.5 cm

INSCRIPTIONS МЕСЯЦ ИЮНЬ 30 ЧИСЛА; ПИСАЛ ЧИРИКОВ (30th day of July; painted by Chirikov)

PROVENANCE received in 1959 from the State Museum Fund, previously in the Marble Palace, St Petersburg
State Hermitage Museum inv. no. ERZh-2520

Andrew was the son of Grand Prince Yuri Dolgoruky and grandson of Vladimir Monomakh. On receiving the territories of Suzdal' and Vladimir he took with him from Kiev the icon of the Virgin

Painted, according to legend, by St Luke the Evangelist. On the way to Vladimir his horses stopped, which the prince took to be a sign from God. A village and a monastery named Bogolyubovo were built on the site to commemorate the event. The icon of the Virgin was placed in the church built by the prince in the town of Vladimir, and was named Vladimirskaya ('of Vladimir'). When he became Grand Prince, Andrew lived in Bogolyubovo where he was murdered in 1174. Prince Andrew was canonized for his martyr's death and his great services to the Orthodox church. AGP

EXHIBITION HISTORY Moscow 1988, no. 216; Leningrad, Hermitage 1990, no. 27
BIBLIOGRAPHY Pobedinskaya, Ukhanova 1985, pp. 160–61

R242 Icon with St Fyodor

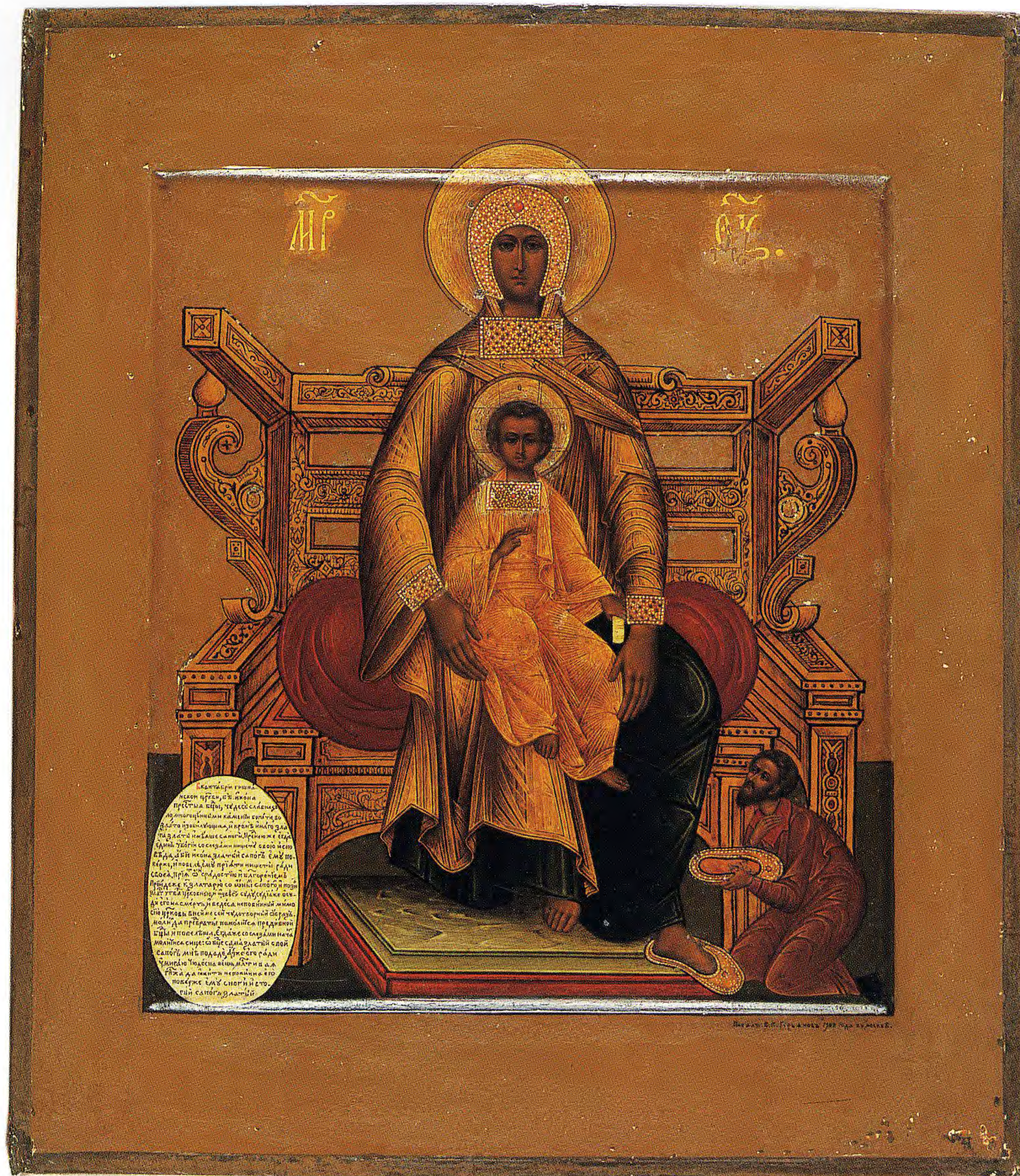
Russia, late 19th–early 20th century

INSCRIPTIONS ПИСАЛ СИЮ ИКОНУ МИХАИЛ ИВАНОВ ДИКАРЕВ (This icon was painted by Mikhail Ivanov Dikarev)

Wood, tempera; 31 × 25.4 × 2.5 cm

PROVENANCE received in 1959 from the State Museum Fund, previously in the Marble Palace, St Petersburg
State Hermitage Museum inv. no. ERZh-2517

Prince Fyodor was the eldest son of Prince Yaroslav Vsevolodovich and a brother of Alexander Nevsky. In early childhood the two brothers were sent to rule in Novgorod. Prince Fyodor died at the age of fifteen on 8 July 1233, his wedding day, and was buried in the Yuriev Monastery in Novgorod. In this icon he is depicted in prince's vestments holding a lowered sword in his left hand with his right hand pressed to his chest. The icon was executed by a famous painter, restorer and collector of icons, Mikhail Ivanovich Dikarev. AGP
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Pobedinskaya, Ukhanova 1985, pp. 155–56



R243

Icon with The Mother of God Enthroned

Russia (Moscow), painter Vasily Gurianov, 1902

Wood, tempera, silk; 31 × 26.6 × 2.8 cm

INSCRIPTIONS ПИСАЛ В.П.ГУРЬЯНОВ 1902 ГОДА В МОСКВЕ!; НА ПАМЯТЬ ОТ СУЗДАЛЬСКАЯГО ПОКРОВСКАГО ПЕРВОКЛАССНАГО ЖЕНСКАГО МОНАСТЫРЯ (Painted by V.P. Gurianov in 1902 in Moscow; blessing of the Pokrov Convent at Suzdal')

PROVENANCE Transferred in 1959 from the State Museum Fund, previously in the Fyodorovsky Cathedral, Tsarskoye Selo

State Hermitage Museum inv. no. ERZh-2543

This icon presents a traditional image of the Mother of God Enthroned. However, one feature worthy of note is the inscription in an oval medallion in the bottom left corner: В Кантарии (Кантабрия – горный район на юге Бискайского залива в Испании – А.П.) гишпанской церкви, бе икона Престыя Бдцы, чудесы славны зело, многоценными камении богата, во злато изобилующая, и кроме инаго злата златы имяша сапоги, пред нею же егда единъ убогий со слезами нищету свою исповеда, а бие икона златый сапог ему поверже, и повеле ему прияти нищеты ради своея. Прият он с радостию и благорениемъ. прииде же к златарю с оным сапогом, и позна злато утавар церковную, и повести суду, судиа же осуди его на смерть, и ведесе неповинный мимо сию церковь в ней же сей чудотворный образъ. Молит да пред враты помолится предивной Бдцы и повелеша. Егда же со слезами начат молитися сице: от бдце сама златый свой сапог мне подаде, аз же его ради умираю. Чудесна вещь млстивой гспжи да явить неповинна его поверже ему с ноги и вторый сапог златый. (In the Spanish church of Cantabria (a mountainous area south of the Bay of Biscay) is a wonderful icon of the Holy Virgin richly decorated with precious stones and wearing golden shoes. Once, when a cripple tearfully complained of his poverty, one of the shoes fell off and the Virgin ordered him to accept it, which he did with great gratitude. However when he tried to sell the shoe he was arrested for stealing church property and sentenced to death. He was taken past the church where the icon was housed and asked permission to say a prayer before it. As he began to pray, protesting his innocence, the Virgin's second shoe miraculously fell off, and thus his innocence was proved).

It is not known whether the painter had seen the original icon in Spain or a printed reproduction. In any case this is a rare example of a Russian icon-painting illustrating a Spanish legend. The icon was made by a famous icon-painter and supplier to the imperial court, Vasily Petrovich Gurianov. AGP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R244

Medals commemorating the consecration of churches

a) St Vladimir’s Cathedral in Kiev
Russia (St Petersburg Mint), medallists Vasily Vladimirovich Nikonov and Sergei Zakharovich Vazhenin; designed by Adrian Viktorovich Prakhov, 1896
Gold, chasing, diameter 6.8 cm
INSCRIPTIONS obverse: СВЯТЫЙ. РАВНОАПОС-ТОЛЬНЫЙ. КНЯЗЬ. ВЛАДИМИРЪ. ПРОСВѢТИТЕЛЬ. РУСИ / ПРОФ. А.ПРАХОВЪ / В. НИКОНОВЪ.Р[ЕЗАЛ] (St Vladimir. The Prince, Evangelist of Russia equal to the Apostles / Prof. A. Prakhov / Struck by V. Nikanov); reverse: КІЕВОВЛАДИМІРСКИЙ СОБОРЪ. ОСВЯЩЕНЪ. В. БЛАГОПОЛУЧНОЕ. ЦАРСТВОВАНИЕ. ГОСУДАРЯ. ИМПЕРАТОРА. НИКОЛАЯ. ВТОРАГО. Б. М. ВСЕЯ. РОССИИ САМОДЕРЖЦА / 1862–1895 / РЪЗ. М. СКУДНОВЪ (Kiev Cathedral of St Vladimir. Consecrated during the prosperous reign of the Emperor Nicholas the second Autocrat of All Russia / 1862–1895 / Struck by M. Skudnov); on the right: СОЧ. И ВЫЛЪП. ПРОФ. А. ПРАХОВЪ (Designed and modelled by Prof. A. Prakhov)
PROVENANCE acquired in 1897 from St Petersburg Mint
State Hermitage Museum inv. no. Az 655

The cathedral of St Vladimir in Kiev was designed by the architects I.V. Shtrom, P.I. Sparro and A. Beretti and built between 1862 and 1895 in a typically nineteenth-century pseudo-Byzantine ecclesiastical style. The archaeologist, art historian and critic Adrian V. Prakhov was in charge of the cathedral’s construction and decoration. He invited the best-known contemporary artists, including V.M. Vasnetsov, M.V. Nesterov and M.A. Vrubel, to paint frescos for the interior. Prakhov himself designed this commemorative medal, which bears the image of St Vladimir on the obverse, taken from one of the frescos, and an image of the cathedral on the reverse.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Smirnov 1908, no. 1115

b) Memorial church of the Resurrection of Christ, St Petersburg
Russia (St Petersburg Mint), medallist Anton Fyodorovich Vasyutinsky, 1907
Gold, chasing, diameter 7.7 cm
INSCRIPTIONS obverse: ИМПЕРАТОРЪ АЛЕКСАНДРЪ II – ИМПЕРАТОРЪ НИКОЛАЙ II (The Tsar Alexander II – The Tsar Nicholas II)
PROVENANCE acquired in 1907 from St Petersburg Mint
State Hermitage Museum inv. no. Az 716; reverse: ХРАМЪ ВОСКРЕСЕНІЯ ХРИСТОВА (The church of Christ's Resurrection); on the left under the edge: А.В. (A[nton] V[asyutinsky]); at the bottom along the edge: 1883 ПЕТЕРБУРГЪ 1907 (1883 Peterburg 1907)



R-244a



R-244a

The decision to build a church on the bank of the Ekaterinski canal in St Petersburg, on the site where Tsar Alexander II was fatally wounded, was made the day after the tragedy occurred, 2 March 1881. A temporary wooden chapel designed by L.N. Benua was erected there in April and remained in use for three years. Inside this chapel was a receptacle for donations for the construction of the church.

After two competitions on 31 December 1881 and 28 April 1882 a joint project was accepted from architect A.A. Parland and Archimandrite Ignatius, abbot of the Trinity Monastery of St Sergei near St Petersburg. It was the latter’s suggestion that the church should be dedicated to Christ’s Resurrection, though it was popularly known as the Saviour of the Spilled Blood. The final version of the design, dated 1 May 1887, is signed by Parland alone.

The complex building has five cupolas, a nave of five bays and two chapels. It was built in the tradition of Muscovite ecclesiastical architecture as it was interpreted in the late nineteenth century, using many technical innovations of the time. The church is striking for the abundance and variety of the materials used in its decoration: marble, jasper, agate, lapis lazuli, nephrite and rock crystal combined with bricks and ceramics of high quality. The interior of the church covers over 7,000 square metres and is adorned with mosaics. The cartoons for these mosaic panels were made by prominent painters V.M. Vasnetsov, M.V. Nesterov, N.A. Bruni, V.P Pavlov, N.N. Kharlamov and A.A. Parland.

On 19 August 1907 the cathedral was consecrated in the presence of the imperial family. A medal was made for the occasion by the chief medallist of the St Petersburg Mint, A.F. Vasyutinsky (1858–1935). Its almost melting low relief, prevalent in the sculpture of the time, and dull gold finish, achieved by a special surface treatment, impart a fairy-tale look to the image. ESS

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY Smirnov 1908, no. 1336



R-244b



R245

Mosaic icon with St Mikhail of Tver

Russia (St Petersburg), Frolov mosaic workshop, designed by Vasily Velyaev 1896–1902

Smalt, Venetian mosaic on cement and oil primer, in a metal frame, diameter 50 cm

PROVENANCE acquired in 1973 from Nikita Vladimirovich Frolov

State Hermitage Museum inv. no. ERKm-1073

This mosaic icon was intended for the Church of the Resurrection of Christ (Saviour of the Spilled Blood), designed by A.A. Parland between 1887 and 1907, as an image of the Russian prince who died a martyr's death.

The Frolov mosaic workshop, which operated in St Petersburg between 1890 and 1918, successfully tackled the difficulties involved in the production of decoration of a monumental nature and also found new means of artistic expression in this medium. The workshop executed mosaic panels for many churches, public buildings and private houses in St Petersburg and Moscow. They employed the so-called Venetian method of 'reverse setting'. This method, newly rediscovered in the mid-nineteenth century, is considered the earliest originally used. It consists in copying the design on to a linen support, then setting the tesserae on to this reverse image, then cementing and fixing the whole directly to the wall and arches. Such methods made mosaic work considerably faster and cheaper and enabled this medium to become re-established as a monumental art. EAT

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R246

Icon case with pectoral icons and crosses

Russia, 1906

Wood, glass, fabric, paper, copper, silver;

38.5 × 23.2 × 5.4 cm

INSCRIPTIONS on the reverse on a silver plaque

ЕГО ИМПЕРАТОРСКОМУ ВЕЛИЧЕСТВУ.

25 ДЕК[АБРЯ] 1906 Г. (To His Imperial Majesty

25 Dec[ember] 1906)

PROVENANCE transferred in 1958 from the Pavlovsky

Museum-Palace; formerly in the Alexander Palace,

Tsarskoye Selo

State Hermitage Museum inv. no. ERP-1277

The case is made from veneered oak and has a glass lid. It is lined with velvet and holds nine crosses and small icons, also an inventory of these on a sheet of paper.



a) Pectoral cross
Rus', 12th century
Cast bronze; 4.3 × 2.2 × 0.5 cm
State Hermitage Museum inv. no. ERP-1278

b) Pectoral cross with The Crucifixion in relief on a filigree background
Russia, 17th century
Silver, filigree, seed pearls; 6.7 × 4.0 × 1.5 cm
State Hermitage Museum inv. no. ERP-1279

c) Pectoral icon with The Crucifixion
Russia, 17th century
Rock crystal, silver, enamel, carving, engraving, filigree;
4.2 × 3 × 0.8 cm
State Hermitage Museum inv. no. ERP-1280

d) Pectoral icon with St Nicholas
Russia, 15th century
Cast bronze, 4.4 × 3.5 cm
State Hermitage Museum inv. no. ERP-1281

e) Cross
Russia, 16th century
Jasper, pearls, silver, filigree, gilding, chasing, engraving;
8.3 × 4.3 × 1.3 cm
State Hermitage Museum inv. no. ERP-1282

f) Part of an *enkolpion*
Russia (Kiev), 12th century
Cast bronze; 7 × 4 cm
State Hermitage Museum inv. no. ERP-1283

g) Pectoral icon with St Nicholas
Russia, 15th–16th century
Cast bronze; 6 × 4.6 cm
State Hermitage Museum inv. no. ERP-1284

h) Pectoral icon with The Resurrection
Russia, 17th century
Bone, copper, semi-precious stones, carving, engraving;
6.1 × 5.6 × 0.9 cm
State Hermitage Museum inv. no. ERP-1285

i) Pectoral icon with St Nicholas
Russia, 15th–16th century
Cast copper; 5.8 × 4.1 cm
State Hermitage Museum inv. no. ERP-1286

The objects in this icon case, diverse and of different date but all intended for private piety, were presented by the Imperial Archaeological Commission to Tsar Nicholas II on Christmas 1906 at Tsarskoye Selo. On that date the Tsar wrote in his diary: 'At 2.30 we went to the riding-school to see the Christmas tree for the first time. All the children helped to carry the gifts.' On 26 December he wrote the following: 'Sorted out our presents and put them in their places' (*Diaries* 1991, p. 349). Among the presents was this collection of small medieval religious objects. The provenance for most of them is not known, except for the bronze *enkolpion* (inv. no. ERP-1283). The inventory which accompanies the collection states explicitly that this item came from Kiev. Works of known date similar in type to most of the artefacts from this icon-case may be found in museum collections. SVT EXHIBITION HISTORY not previously exhibited BIBLIOGRAPHY unpublished

R247 Icon with The Resurrection of Christ containing pieces of the Holy Sepulchre and Golgotha

Palestine, painted by Bishar Issa II Zugubi, with his brother Joseph and son Gabriel, 1900s
Wood, mother-of-pearl, carving, engraving;
85 × 62 × 16 cm
INSCRIPTIONS ЕГО САМОДЕРЖАВНОМУ ВЕЛИЧЕСТВУ, ИМПЕРАТОРУ И НАСЛЕДНИКУ И ВЕЛИКОМУ КНЯЗЮ АЛЕКСЕЮ НИКОЛАЕВИЧУ БЛАГОСЛОВЕНИЕ СЯТОЙ ГРОБНИЦЫ. ПАТРИАРХ ДАМИНИАН. 1910 (To His Autocratic Majesty the Tsar and His Heir, Grand Prince Alexei Nikolayevich, the blessing of the Holy Tomb. Patriarch Daminiian 1910)
PROVENANCE transferred in 1991 from the State Museum Fund
State Hermitage Museum inv. no. ERRz-6336

This icon contains several scenes within the overall composition. The central image depicts the Resurrection, with smaller scenes of The Annunciation, The Nativity, The Adoration of the Magi and the emblems of Russia and the Jerusalem Patriarchate enclosed within roundels. Orthodox Arabs (Melkites) used complex techniques in several media for icons, in particular relief carving, engraving and mosaic. The frame of this icon exemplifies their approach, being decorated with very delicately carved foliage. Not surprisingly, this work was one of the most



ΤΗΑΥΤΟΥ ΑΥΤΟΚΡΑΤΟΡΙΚΗ ΥΨΗΛΟΤΗΤΙ
ΤΩ ΔΙΑΔΟΧΩ ΚΑΙΣΑΡΙΔΗ ΚΑΙ ΜΕΓΑΛΩΔΥΚΙ
ΑΔΕΙΩ ΝΙΚΟΛΑΪΔΗ
ΕΥΛΟΓΙΑΚ ΤΟΥ ΠΑΝΑΓΙΟΥ ΤΑΦΟΥ

ΠΑΤΡΙΑΡΧΗΣ ΔΑΜΙΑΝΟΣ
ἐκ Τανουαίου

1910

valuable presents from the patriarch of Jerusalem at Easter 1910 to Grand Prince Alexei Nikolayevich, heir to the Russian throne. INU

EXHIBITION HISTORY Leningrad, Hermitage 1991; Kaliningrad 1992; St Petersburg, Hermitage 1994, no. 363; St Petersburg, Hermitage, Menshikov Palace 1998, no. 109
BIBLIOGRAPHY Ukhanova 1998, pp. 65, 66

R248

The 300th Anniversary of the Romanov Dynasty

a) *Трехсотлетнее царствование Дома Романовых* (The 300th Anniversary of the Reign of the Romanov Dynasty)

Russia (St Petersburg), 1913

Paper; cover: paper on cardboard; 43 × 26 × 2.3 cm

INSCRIPTIONS ИЗЪ ВОЕННОЙ ТИПОГРАФИИ ИМПЕРАТРИЦЫ ЕКАТЕРИНЫ ВЕЛИКОЙ; РАЗРЕШЕНО 25 ИЮЛЯ 1913 (From the Military Printing House of the Empress Catherine the Great; Publication authorized 25 July 1913)

PROVENANCE transferred from the National History Department of the Russian Museum in 1940; formerly in one of the Grand Ducal libraries
State Hermitage Museum Library inv. no. 278597

This book was written in 1913 in celebration of the Romanov dynasty's 300th anniversary, which was marked with solemnity in that year. It is an album narrating the fortunes of Russia and its glorious 300 years beneath the Romanov sceptre. It includes a collection of pictures narrating the history of the dynasty, from Mikhail Fyodorovich, the first occupant of the throne, to Nicholas II Alexandrovich, the reigning monarch. They feature highlights from the history of the state and of its ruling house, chosen from a marked ideological perspective.

The ideas running through the book are essentially that monarchs are wise, Russia is mighty and the ruling house and the people are united. This is a variant of the celebrated doctrine, 'Orthodoxy, Autocracy, Nationhood', which was already being propounded in the mid-nineteenth century. VVV

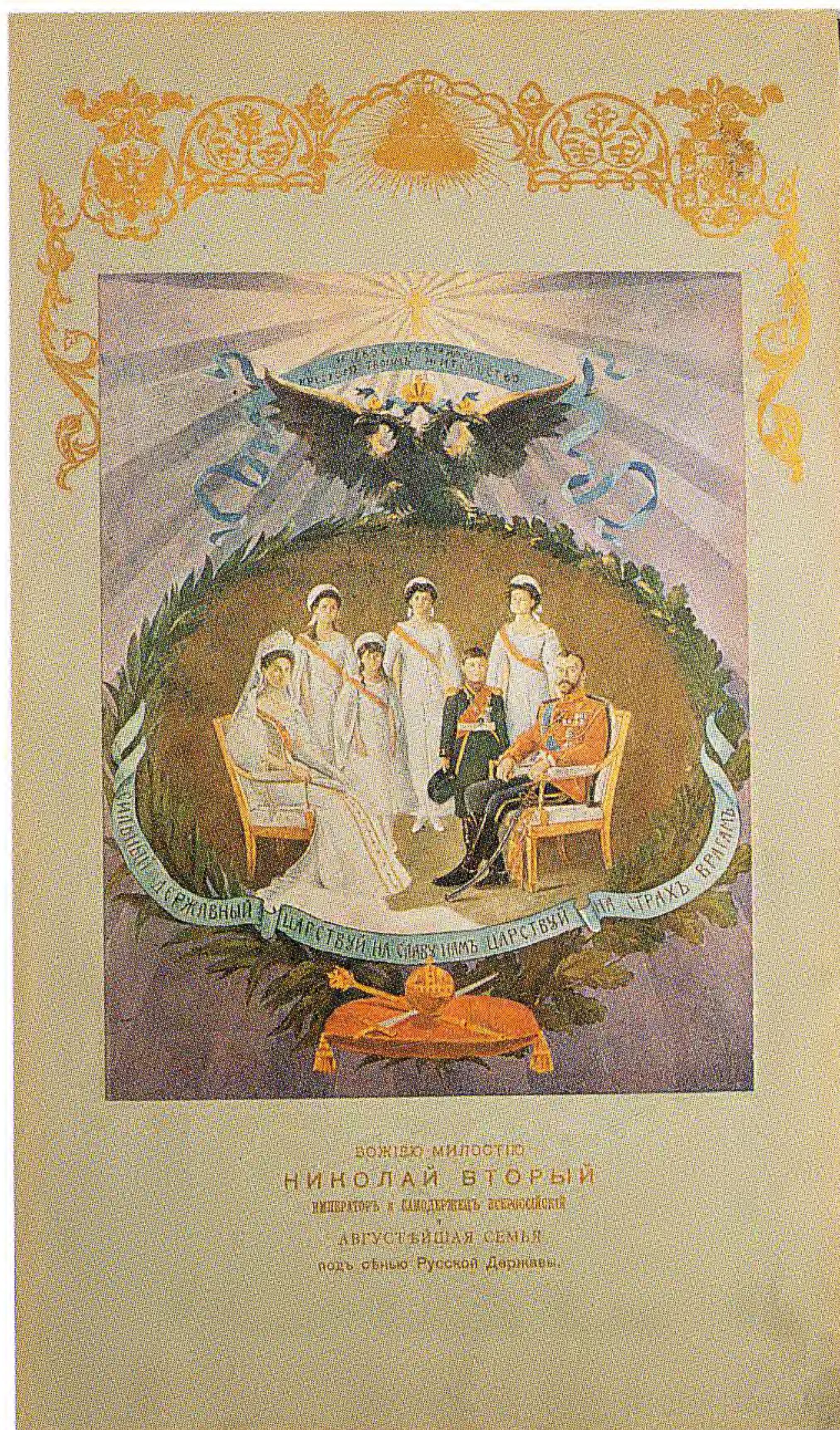
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

b) Cross for the clergy in commemoration of the 300th anniversary of the Romanov dynasty

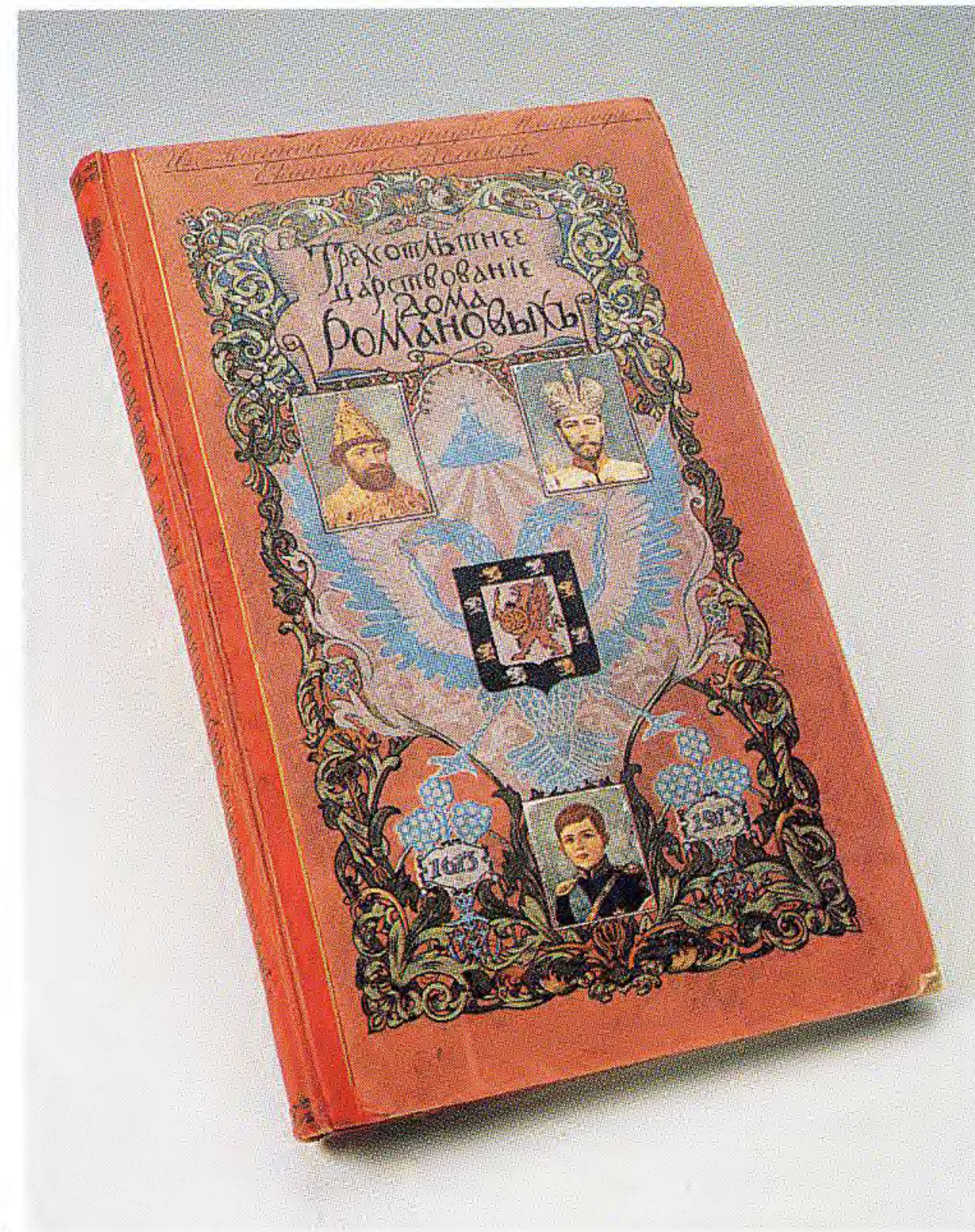
Russia (St Petersburg), 1913

Silver, enamel, casting, chasing, enamelling; 4 × 6.7 cm

INSCRIPTIONS ГОСПОДЕМЪ ЦАРИЕ ЦАРСТВУЮТЪ (Kings reign in the Lord); assay mark and stamp of the silversmith AO
PROVENANCE transferred from GOKHRAN in 1951
State Hermitage Museum inv. no. IO-1454



R-248a



R-248a

This cross was instituted on 24 January 1913 to celebrate the Romanov dynasty's 300th anniversary. It was awarded to members of the secular and regular clergy who were in orders on 21 February of that year, and was worn on a ribbon of the Order of St Vladimir.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R249

Aer (chalice cover)

Russia (Moscow province, district of Dmitrov), worked by the nuns of the Khotkov convent, 1913

Silk, taffeta, metallic thread and fringes, river pearls, mother-of-pearl, embroidery; 56 × 70 cm

INSCRIPTIONS on the lining, embroidered in metal thread: СИИ СВЯЩЕННЫЕ ВОЗДУХИ ПОДНЕСЕНЫ ИГУМЕНІЕЙ И ИНОКІЯМИ ХОТЬКОВА МОНАСТЫРЯ ГОСУДАРЮ ИМПЕРАТОРУ Н.А. В ПАМЯТЬ 300 ЛЕТІЯ ДОМА РОМАНОВЫХЪ АЦГІ ГОДА (This holy *aer* was presented by the Mother Superior and the Sisters of the Khotkov Convent to the Emperor Nicholas Alexandrovich to commemorate the 300th anniversary of the Romanov Dynasty, 1913)

PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in State Museum Fund
State Hermitage Museum inv. no. ERT-13017

The central motif on this bluish-grey silk fabric is an embroidered Greek cross within a circle, surrounded by four cherubim, with additional cherubim in profile at each corner. Embroidered around the cross is the following inscription: IC XC HI KA (Jesus Christ the Victor); further inscriptions at the sides read: ТВОЯ / ОТ



R-248b



ВОИХЪ / ТЕБЕ / ПРИНО / СЯЩЕ / ОТ
СЕХЪ / И ЗА / ВСЯ (Yours / from yours /
ringing to you / from everyone and for everything).
The haloes, texts and decorative edges are worked
with metallic thread in satin-stitch, while the
contours are embellished with mother-of-pearl and
over pearls. The faces are executed in satin-stitch
and the hair, facial features and some contours are
picked out with brown silk. This cover exemplifies
change in methods of embroidery from the
additional use of metallic thread to a greater
emphasis on coloured silks. The embroidery is
worked with silk thread in the soft colours typical
of the modern style.

The Khotkov convent of the Protecting Veil
of the Virgin, established in the sixteenth century,
was famous for its embroidery. At the World's Fair
in Chicago in 1893 the nuns exhibited women's
clothing and church vestments worked in gold and
pearls in a seventeenth-century style. By the end
of the nineteenth century the convent was a
large establishment of almost 400 inhabitants,
incorporating a hospital, an almshouse and
school. EUM

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R250

Epitachelion

Russia (Novgorod province), Leushinsky convent, early
20th century

Silk, gold and metal threads, sequins, embroidery;
137 × 33 cm

INSCRIPTIONS on the lining ПОДОБИЕ ДРЕВНЕЙ
ГРЕЧЕСКОЙ ЕПИТРАХИЛИ X–XIV ВЪК.

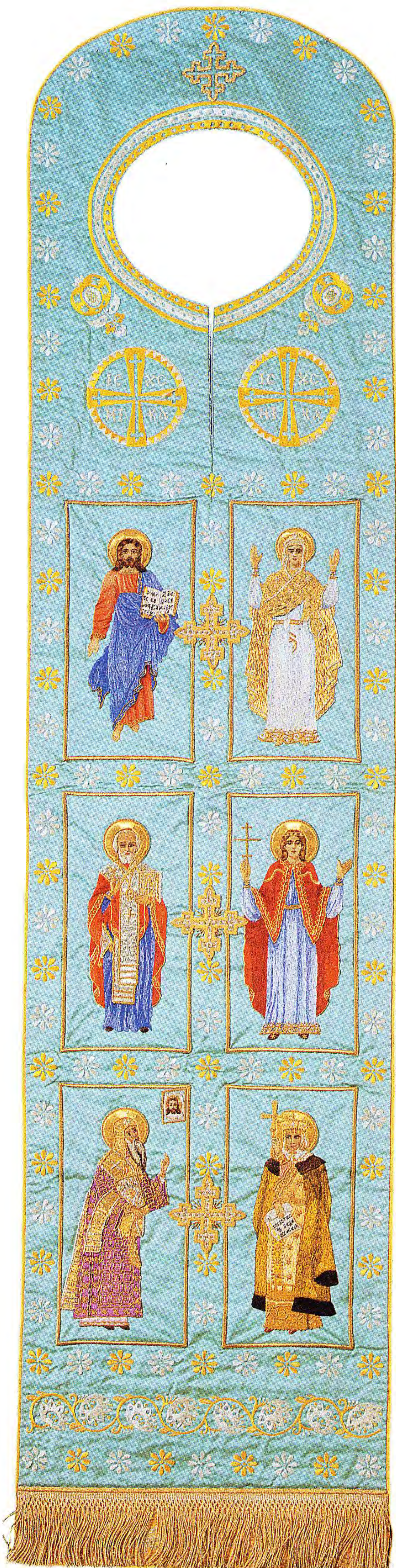
РАБОТА ЛЕУШИНСКАГО МОНАСТЫРЯ (Copy
of an ancient Greek *epitachelion* of X–XIVth century,
executed in Leushinsky Convent)

PROVENANCE transferred in 1941 from the State
Museum of Ethnography

State Hermitage Museum inv. no. ERT-17470

This *epitachelion* or stole depicts the figures of
Christ, the Virgin, St Nicholas, St Catherine, a
priest and St Olga, embroidered on a blue silk
ground. All the figures are shown frontally and
upright, with the exception of the prelate, who
looks up towards the Mandylion, or image of
Christ 'not made by hand'. The figures' faces,
hands and clothing are worked with coloured silk
in satin-stitch, while the haloes and details are
embroidered in metal thread and sequins. The
background is filled with rosettes and floral
and plant motifs in white and yellow silk.

It is interesting that Princess Olga (d. 969), 'equal
of the Apostles', one of the first saints to preach
Christianity in Russia, is included among the sacred
figures. She is depicted in princely garb, a cross in
her left hand and a scroll in her right, upon which is



R-250

the following inscription: ПРОСВѢТИТЪ ВСѢ
ЮДИ РОСИЙСКІЯ (May the light shine
on all the people of Russia).

As the embroidered inscription states, the
epitrachelion was worked in the Leushinsky
convent in the province of Novgorod, near
Pushkin by the River Ilos. This was founded
originally as a women's community in 1875 on
the estate of Pelagia Maksimova, a merchant's
wife from St Petersburg. Within ten years the
community had become a convent with a school,
orphanage, almshouses, and a church dedicated to
John the Baptist. Many of the nuns were talented
needlewomen, skilled in traditional Russian gold
embroidery techniques; this stole is a testament
to their virtuosity.

As the inscription also notes, this *epitrachelion* is
a copy of a Greek work of the tenth to fourteenth
century and illustrates strikingly the links between
Russian and Greek culture, which were still close
in the early twentieth century. INK

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished



R-251a-e

251

Lamps and candle-holders

Russia, mid-19th – early 20th century

Lamp

Glass, metal; 10.5 × 9.5 cm

PROVENANCE transferred in 1941 from the State
Museum of Ethnography

State Hermitage Museum inv. no. ERS-2104 a, b

This lamp is cylindrical with a rounded base, made
of red glass on a metal openwork support on
three curving legs.

Hanging lamp

Laminated glass, ground and polished; 11 × 9.3 × 9.3 cm

PROVENANCE acquired in 1983

State Hermitage Museum inv. no. ERS-3204

This hanging lamp is made from laminated
colourless, opal and red glass.

Hanging lamp

Glass, silver; 7.5 × 5.5 × 5.5 cm

PROVENANCE presented in 1968 by E.N. Galakhova

State Hermitage Museum inv. no. ERS-2550 a,b

This lamp is cylindrical, made from pink glass in a
silver openwork frame suspended on three chains.

Hanging lamp

Pressed glass; 11 × 8 × 8 cm

PROVENANCE acquired in 1977 from an expedition to
Kazny Tagil by the Hermitage's Department of History of
Russian Culture

State Hermitage Museum inv. no. ERS-3049

This hanging icon lamp is made from colourless
glass and decorated with geometric and foliage
motifs.

e) Hanging lamp

Pressed glass; 14 × 5 × 5 cm

PROVENANCE acquired in 1980 from a local expedition
by the Hermitage's Department of History of Russian
Culture

State Hermitage Museum inv. no. ERS-3100

This hanging lamp of red glass is conical in shape.
The body is decorated with spirals, beads and
horizontal stripes in relief.

f) Church candle-holder

Cobalt glass; 18.8 × 8 cm

PROVENANCE transferred in 1941 from the State
Museum of Ethnography

State Hermitage Museum inv. no. ERS-2110

g) Church candle-holder

Pink glass, gold paint; 23 × 8.5 cm

PROVENANCE transferred in 1941 from the State
Museum of Ethnography

State Hermitage Museum inv. no. ERS-2111

TAM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished



R-251f,g



R252
Vessel for chrism

Russia (Moscow), A. Kuzmichyov factory, early 20th century
Silver, gilding, casting, height 78 cm
MARKS АИК (АИК), factory stamp; stamp of the Moscow assay office 1896–1903
INSCRIPTIONS БЛАГОЧЕСТИВЕЙШИЙ САМОДЕРЖЕЦЪ НИКОЛАЙ II АЛЕКСАНДРОВИЧ ПРИ ПОСЕЩЕНИИ СВОЕМЪ ГРАДА МОСКВЫ В СТРАСТНУЮ СЕДЬМИЦУ И ПАСХУ 1900 ГОДУ УДОСТОИВЪ ВЫСОЧАЙШИМЪ СВОИМЪ ПРИСУТСТВИЕМЪ СИНОДАЛЬНУЮ ПАЛАТУ, ГДЕ СОВЕРШАЕТСЯ МИРОВАНИЕ СОИЗВОЛИТЬ ПОВЕЛЕТЬ УСТРОИТЬ СЕЙ СОСУДЪ ИЗЪ СЕРЕБРА (During his visit to Moscow in Holy week, Easter 1900, the pious Autocrat Nicholas II Alexandrovich honored the Synod Chamber where Chrism is made with His presence and ordered us to make this vessel)
PROVENANCE received in 1951 from the State Repository of Precious Objects
State Hermitage Museum inv. no. ERO-7766

Holy oil, chrism, has been in use from Apostolic times, when it became customary to anoint with oil instead of conferring the gift of the Holy Spirit by the laying-on of hands. In the Orthodox Church chrism was always kept on the altar and never allowed to run out. It was prepared for baptisms,



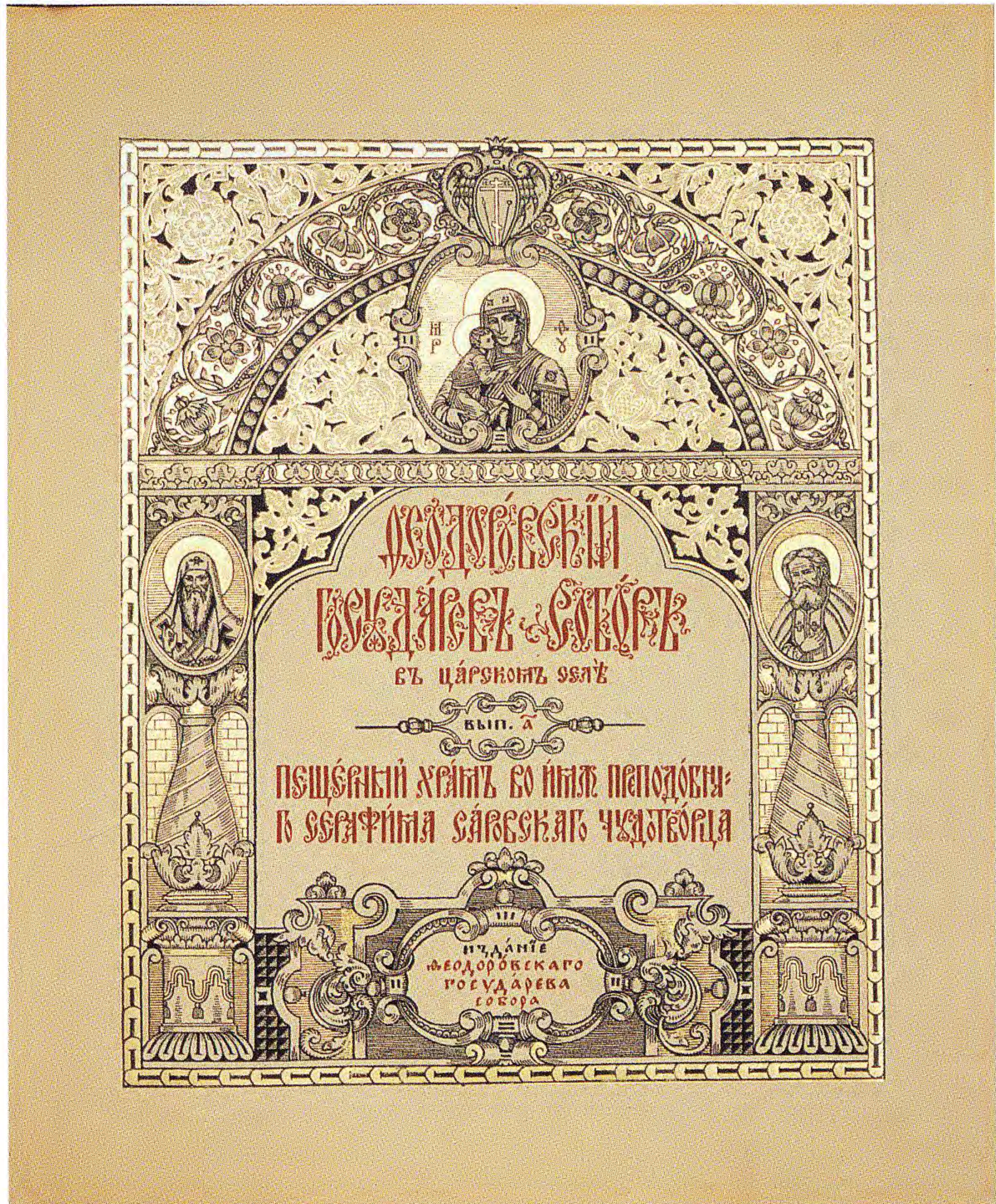
for the sacrament of anointing (for those received into the Orthodox church from other denominations), for the consecration of cathedrals and for coronations. Chrism was made from olive oil, wine, balsams and essential oils, including bergamot, lemon, clove, rosemary, rose, basil, nutmeg and cardamom. The manufacture took several days, and the faithful were permitted to watch the process, although chrism was allowed to be made only in Moscow and Kiev. Once prepared, chrism was kept in special vessels, and this example, a copy of a late eighteenth-century style, was ordered by Tsar Nicholas II for the Synod chamber. LAZ
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R253
a) Diptych with St Seraphim Sarovsky
Russia (Moscow), Fyodor Mishukov factory, early 20th century
Wood, tempera, silver, gilding, pearls, sapphires, chasing; 10 × 37.7 × 24.3 cm
INSCRIPTIONS ИСПОЛНЕНО ВЪ МАСТЕРСКОЙ БР. МИШУКОВЫХ (Made in the workshop of the Mishukov brothers)
PROVENANCE transferred in 1956 from the State Museum of the History of Religion and Atheism in Leningrad
State Hermitage Museum inv. no. ERO-8645

This diptych was designed in the form of a box. One side bears an image of St Seraphim Sarovsky,



R-253b



the other, under mica, houses a container for dried flowers from the tomb of the saint.

St Seraphim Sarovsky (called Prokhor before becoming a monk) was born on 19 July 1754 into a Kursk merchant family. Deeply religious from an early age, in 1778 he entered a monastery. Despite suffering severe hardships and adversity his life was a model of piety and unselfishness and he died whilst kneeling in prayer. Seraphim's relics were acquired in 1903 to be placed near the altar of the Uspensky church in the Saratov Monastery. They were unveiled in the presence of Nicholas II and his family, and the Tsar himself carried the reliquary. LAZ

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

б) Феодоровский Государев Собор в Царском Селе. Выт. 1. Пещерный храм во имя преподобного Серафима Саровскаго Чудотворца (The Cave Chapel dedicated to St Seraphim Sarovsky, the Worker of Miracles)

Russia (Moscow), issued by the Imperial Fyodorovsky Church, 1915

Paper, wood, brocade, metal and enamelling; 40 × 32 × 3 cm

PROVENANCE from the Library of Tsar Nicholas II

State Hermitage Museum Library inv. no. 115235

The Fyodorovsky church in Tsarskoye Selo was founded on 20 August 1909 near the Alexander Palace. It was consecrated on 20 August 1912 in the presence of Tsar Nicholas II. The main body of the church was dedicated to the miraculous appearance of the Feodorovskaya icon of the Mother of God, the protector of the imperial dynasty. A chapel was dedicated to St Alexei, Miracle-Worker, Metropolitan of Moscow and all Russia, and the crypt to St Seraphim Sarovsky, who was especially venerated by the tsar and his family.

During their visits to the locality, the Fyodorovsky church became like a parish church to the imperial family. The crypt was visited by imperial worshippers particularly during Lent, when they were accompanied by soldiers of the Combined Infantry and by Cossack regiments.

The cover of the book is of wood laid over with gold brocade and applied with a double-headed eagle in metal. The book is kept closed with two metal clasps, on which a double-headed eagle is again enamelled. The copy in the Hermitage has a bookmark inside it, decorated with images of the Feodorovskaya Mother of God, Metropolitan Alexei and St Seraphim Sarovsky. VVV

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R254

Abridged prayer-book

Russia (Moscow), second half 19th century.

Paper, leather, cardboard, gold edging; 19 × 16 × 5.3 cm

INSCRIPTIONS on a title-page written in ink

ОТЪ ПАПА И МАМА 21 ЮЛЯ 1901 СЕРГІЕВКА

ФЕРМА (From Papa and Mama on 21 July 1901,

the Sergeyevka Farm)

PROVENANCE from the imperial private libraries

State Hermitage Museum Library inv. no 162166

The prayer-book is a book of divine service intended for home worship. It contains abstracts from texts used during public worship, including the Book of Hours, the Akathist and the Canon.

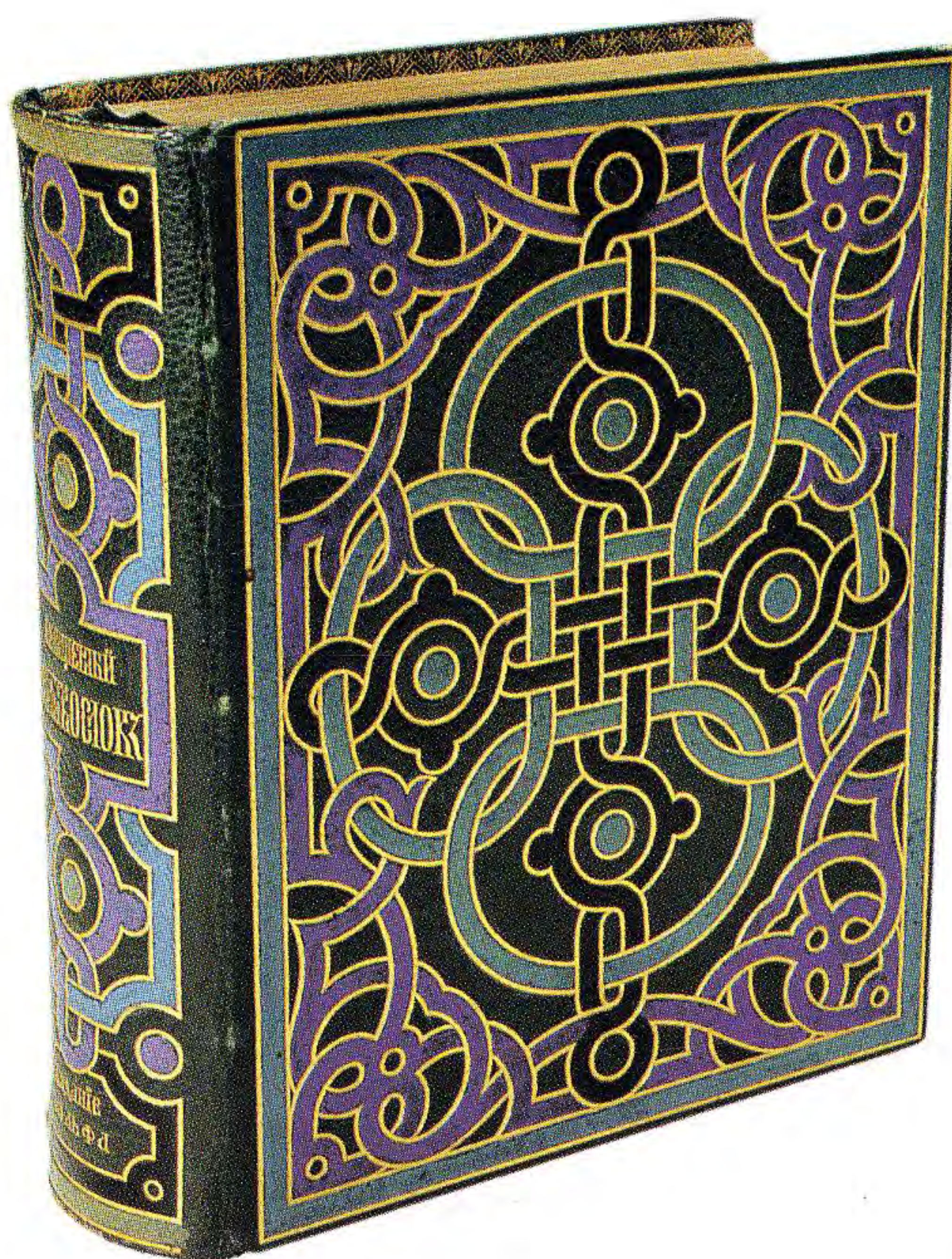
According to the inscription this prayer-book was given to a child by its parents as a symbolic gift, to bring the child closer to God. Its gold edging, its luxurious style and the library marks

suggest that it belonged to a member of the imperial family, possibly Grand Duchess Olga

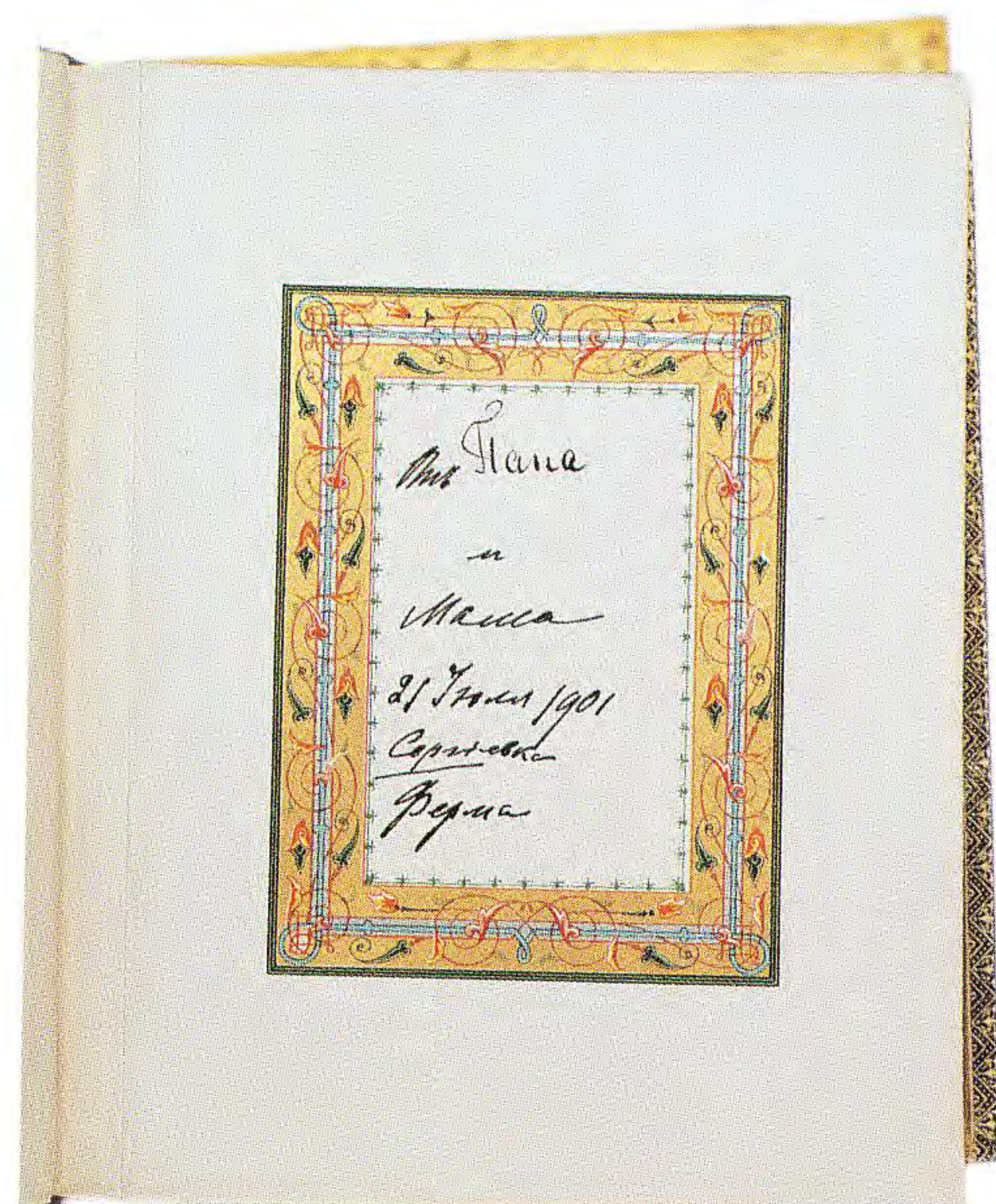
Nikolayevna (1895–1918), elder daughter of Nicholas II and Alexandra Fyodorovna. VVV

EXHIBITION HISTORY not previously exhibited

LITERATURE BIBLIOGRAPHY unpublished



R-254



R-254

R255

Eulogia bottles for holy water

Russia, mid- to late 19th century

1) Pressed glass

17 × 6.5 × 3.5 cm

INSCRIPTIONS ПРЕСВЯТЫЕ БОГОРОДИЦА

ИВЕРСКАЯ; СВЯТОЙ ЯКОВЪ БОРОВИЦКІЙ

(The Holy Mother of God of Iviron; St Jacob Borovitsky)

PROVENANCE presented by Vitali Kalinin in 1977

State Hermitage Museum inv. no. ERS-3141

Bottle with images in relief of the Mother of God of Iviron and St Jacob Borovitsky.

2) Bottle

Pressed glass, 17 × 6 × 6 cm

INSCRIPTIONS ВЕРА ТВОЯ СПАСЕТЪ ТЯ;

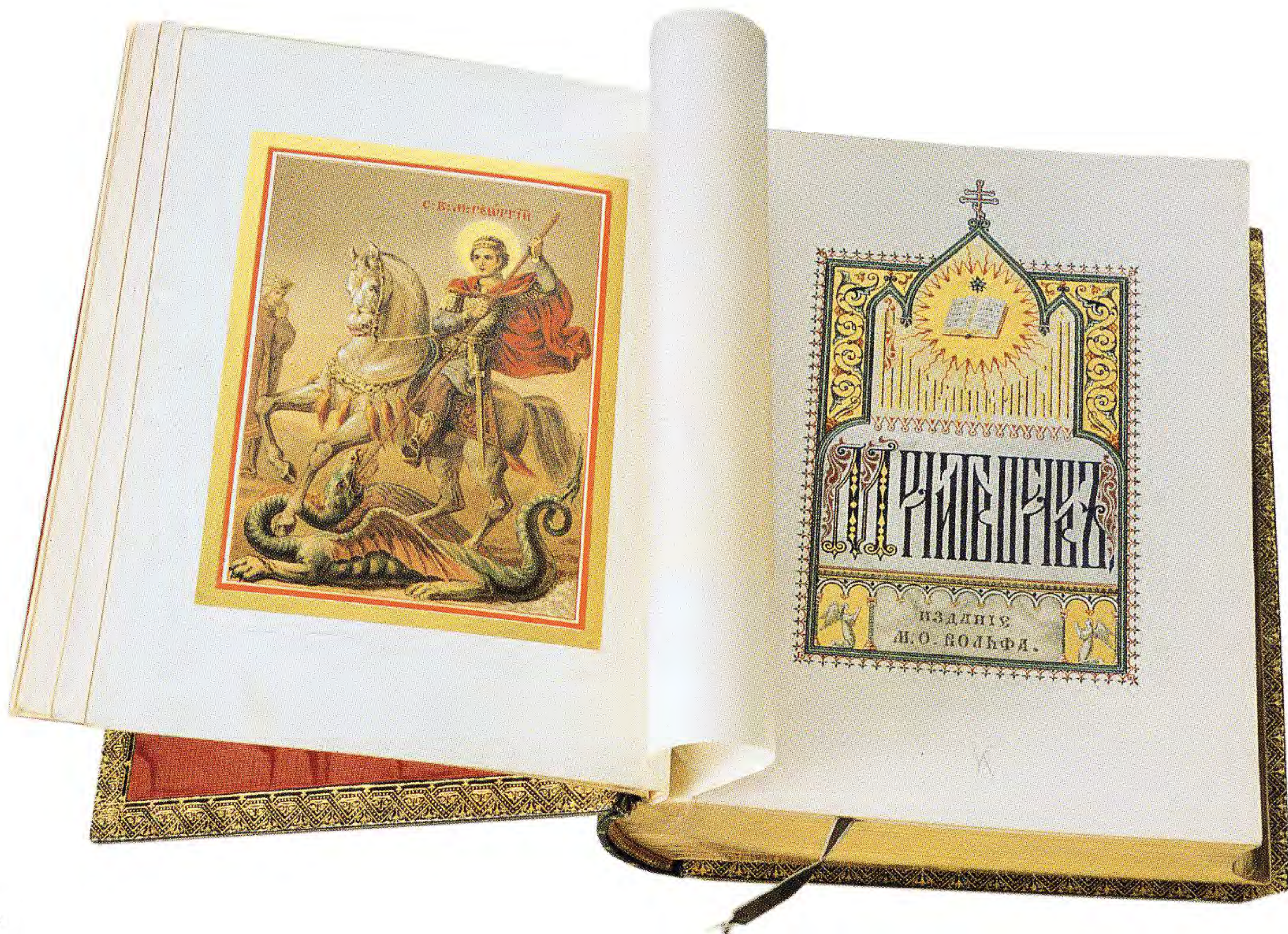
СВЯТОЙ ТРОИЦЫ СЕРГІЯ ЛАВРЫ (Your Faith

will save you; Trinity Monastery of St Sergei)

PROVENANCE transferred from Moscow in 1953

State Hermitage Museum inv. no. ERS-2258

This tetrahedral bottle bears a relief image of the Appearance of the Holy Virgin to St Sergei and an image of the Chalice with the Holy Gifts from a church with five cupolas.



R-254



c) Bottle

Pressed glass, 11.5 × 4 × 4 cm

INSCRIPTIONS В АДЕ ИЗЪ СТОПЫ БОЖИЕЙ МАТЕРИ НА ГОРЕ ПОЧАЕВСКОЙ. СИОН

(From the sole of the Holy Virgin's foot on the Pochayev Hill, Sion)

PROVENANCE from the private rooms of the imperial family in the Anichkov Palace, St Petersburg

State Hermitage Museum inv.no. ERC-2109

This tetrahedral bottle shows the Pochayev Mother of God and two kneeling saints, modelled in relief. TAM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R256

Small enamel icons

a) St Alexander Nevsky

Russia (St Petersburg), mid-19th to early 20th century
Enamel, copper, paint; brass frame decorated with false grain; image 12.4 × 9.1 cm; frame 13.7 × 10.5 cm

INSCRIPTIONS on a scroll БОГЪ НЕ ВЪ СИЛЕ А ВЪ ПРАВДЕ (God is in truth not in force)

PROVENANCE transferred on 9 April 1981 from the City Court, Leningrad

State Hermitage Museum inv. no. ERE-551

Similar images may often be seen on the icons of the late nineteenth and early twentieth centuries.

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

b) Holy Mother of God, Joy of the Grieving

Russia (Rostov), late 19th – early 20th century

Enamel, copper coins, paint; gesso, velvet; brass, pearls; image 7.3 × 5.8 cm; frame 11 × 9.2 × 6 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography, Leningrad; formerly in the Palace of the Counts Bobrinsky, St Petersburg

State Hermitage Museum inv. no. ERE-311

The icon with the Holy Mother of God, Joy of the Grieving, was housed in the church of the Transfiguration in Moscow and first became famous in 1688 after miraculously healing the Patriarch Joachim's sister, Euphemia. In 1711 it was brought to St Petersburg by the sister of Peter I, Tsarevna Natalia Alexeyevna, who kept it in her palace. During the reign of Empress Elizabeth Petrovna a church was built for the icon on the site of the palace; many other churches were also dedicated to it.

The icon became famous again in 1888, when during a thunderstorm on 23 July lightning struck the chapel of the Imperial Glass Factory in St Petersburg. Although the chapel was entirely burnt out, the icon remained intact, with twelve



R-256b



copper coins stuck to its surface. The coins dated from the time of Nicholas I and Alexander II, and were in a receptacle for donations before the icon. To commemorate this event a church festival was established. The iconography of the image is traditional (Snessoreva 1994, pp. 364–66; Yeremina 1998, p. 52) and a similar icon (with coins) on enamel may be seen in the collection of the Andrei Rublev Museum (*Russkaya emal'* 1994, 126, pl. 126). GAP

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R257
Plaque with Christ Pantokrator

Russia (St Petersburg?), early 20th century

Silver-gilt, cloisonné enamel; 8.1 × 6.9 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography, formerly in the State Museum Fund

State Hermitage Museum inv. no. ERO–6530

The technique of cloisonné enamelling was lost to Russian jewellers in the thirteenth century after the Mongol invasion. Jewellers of the late nineteenth century tried to revive it, at first unsuccessfully, but then the Ovchinnikov factory managed to create a number of icons in cloisonné enamel. The Fabergé company also employed this technique: their best-known work is a plaque for the Bulgarian Tsar Boris, which was apparently part of the rich decoration of a portable icon or a cover for one of the Gospels. This image of Christ Pantokrator is a copy of a Byzantine enamel of the eleventh to twelfth century which decorated the frame of the well-known icon of the Mother of God of Khakhuli in Georgia. LAZ

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R258
Copy of Queen Dagmar’s Reliquary

Denmark, 2nd half 19th century

Gold, enamel; cast, stamped, 4.7 × 4.7 cm

MARKS 18K, stamp of the maker; VC (V. Christensen)

PROVENANCE transferred in 1951 from the State Repository for Precious Objects in Moscow

State Hermitage Museum inv. no. E-17009

This cross is an exact copy of the famous cruciform reliquary once belonging to Queen Dagmar, housed in the National Museum of Copenhagen. The gold cross, decorated with cloisonné, is an example of an *enkolpion*, which contained a compartment for holy relics and was popular during the Middle Ages. In this case it should have contained fragments of the



R-257



R-258

True Cross. The original cross of Queen Dagmar was made in Byzantium in 1000, probably in Constantinople itself. One side bears an image of The Crucifixion, and on the other are five medallions depicting Christ and the saints. In the centre is Christ Pantokrator, with the Virgin on the left and John the Baptist on the right (the Deesis). At the top St Basil the Great is represented, and at the bottom St John Chrysostom (Copenhagen 1996, no. 96).

This copy of Queen Dagmar’s reliquary cross was made for the Danish Princess Louise Sophia Frederica Dagmar (1847–1928), daughter of the Danish King Christian IX, who married the Russian Emperor Alexander III. In Russia the

Danish princess was baptized into the Orthodox faith and given the name Maria Fyodorovna. It is also known that another copy of this cross was made in 1863 for another daughter of Christian IX, Alexandra, who married the future King Edward VII of England (Lindahl 1978, pp. 15–16, Lindahl 1980). According to the stamps this copy was made by V. Christensen, who worked in Copenhagen during the second half of the nineteenth century. However, Lindahl notes that the other copy of Queen Dagmar’s cross was made by another jeweller, Julius Didrichsen (1823–1896). LAY
EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

R259
Set of medals and awards belonging to Tsar Nicholas II

Russia (St Petersburg), after 1915

Gold, silver, bronze, enamel, fabric; stamping, chasing, etching, mounting; 9.7 × 17 cm

PROVENANCE transferred in 1937 from the Jewellery Department, Hermitage; formerly in the Winter Palace, in possession of Emperor Nicholas II
State Hermitage Museum inv. no. Vz–319

The set contains 10 objects:

a) Order of St Vladimir, Class IV
Gold, enamel; 3.4 × 4.5 cm

b) Military Cross with Swords
A French decoration instituted 8 April 1915
Bronze, 3.6 × 4.6 cm

c) Medal to commemorate the coronation of Tsar Alexander III
Instituted 4 May 1884
Gilded bronze, diameter 2.9 cm

d) Medal in memory of Tsar Alexander III
Instituted 1894
Silver, diameter 2.7 cm

e) Medal to commemorate the 200th anniversary of the Battle of Poltava
Instituted 27 June 1909
Gilded bronze, diameter 2.7 cm

f) Medal to commemorate the centenary of the War with Napoleon of 1812
Instituted 26 August 1912
Gilded bronze, diameter 2.7 cm

g) Medal to commemorate 300th anniversary of the Romanov dynasty.
Instituted 12 March 1913
Gilded bronze, diameter 2.8 cm

Medal to commemorate the 200th anniversary of the victory at Ganguta
 instituted 12 June 1914
 gilded bronze, diameter 2.7 cm

Order of the Daneborg, Class V
 Danish decoration instituted 1219, renewed in 1671
 silver, 2.7 × 5.7 cm

Order of the Saviour
 Greek decoration instituted in 1833
 silver, gold, enamel; 3.3 × 5.5 cm

The Order of St Vladimir is placed first. According to the rules it should be followed by Russian medals, then foreign decorations. This rule was reached, and the French Military Cross with words is placed before the medals.

The reverse of the medal celebrating the 300th anniversary of the Romanov dynasty is shown, as the obverse is a portrait of Nicholas II himself. Nicholas II was related by blood to both the Danish and the Greek royal houses. His mother, Maria Fyodorovna, was a Danish princess, and the Greek king George was her brother and an uncle of the tsar himself. MAD

EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 281; Wilmington 1998; Mobile 1998–99, no. 155
 BIBLIOGRAPHY St Petersburg, Hermitage 1994, no. 281; *Nicholas and Alexandra* 1998, no. 155



R-260a,b

R260 Easter eggs

a) Egg with the gold monogram of Emperor Nicholas II

Russia (St Petersburg), Imperial Porcelain Factory, 1894–1917
 Porcelain, high-temperature fired flambé glaze, etching, gilding, silvering; 9.2 × 7.4 cm
 PROVENANCE transferred in 1941 from the State Museum of Ethnography; formerly in the State Museum Fund
 State Hermitage Museum inv. no. ERF-5493

The technique of decorating porcelain with a copper-red glaze achieved through high-temperature firing was invented in China during the Song Dynasty in the tenth and eleventh centuries. In Europe the first experiments in red glazing were conducted in 1848 by a technician from the Sèvres factory in France, Alphonse-Louis de Salvétat. From 1884 the Berlin and Sèvres factories both began systematic production of wares of this type. The laboratory of the Imperial Porcelain Factory in St Petersburg started their experiments in red glazing in 1888, and began production in 1889, under the management of K.F. Klever (1854–after 1910), and then E.A. Krangals. The first glazes they produced, which were called *flambé*, were of uneven red colour with streaks of other colours. Later they achieved a glaze of a deep, pure red which was named *sang de boeuf* after the famous Chinese glazes so called.

Only at the Imperial Porcelain Factory in St Petersburg were coloured glazes of varying hues used on a large scale, not only to embellish vases but also to decorate the hundreds of porcelain eggs manufactured every year for Easter. For them the favoured colour was, of course, red, the traditional colour for Easter eggs. In the 1900s, the average number made yearly was 600–1,000. Against the high-fired red glaze gold monograms were often painted – here those of the Dowager Empress Maria Fyodorovna, Nicholas II and Alexandra Fyodorovna.

EXHIBITION HISTORY Århus 1990, no. 120; Copenhagen 1994, no. 92; Salzburg 1995, no. 92; Geneva 1996, no. 99; Berlin 1997

BIBLIOGRAPHY Copenhagen 1994, no. 92; Salzburg 1995, no. 92; Kudriavtseva 1995/1, p. 856; Geneva 1996, no. 99; Berlin 1997, p. 21

b) Egg with gold monogram of Empress Alexandra Fyodorovna

Russia (St Petersburg), Imperial Porcelain Factory, 1894–1917
 Porcelain, cobalt under-glazing, etching, toning, gilding; 8.9 × 7.1 cm
 PROVENANCE transferred in 1941 from the State Museum of Ethnographic; before 1917 in the Winter Palace, St Petersburg
 State Hermitage Museum inv. no. ERF-5494
 EXHIBITION HISTORY Århus 1990, no. 120; Copenhagen 1994, no. 93; Salzburg 1995, no. 93; Geneva 1996, no. 100; Berlin 1997
 BIBLIOGRAPHY Copenhagen 1994, no. 6; Salzburg 1995, no. 6; Kudriavtseva 1995/1, p. 857; Geneva 1996, no. 100; Berlin 1997, p. 21



R-260c



R-260e

c) Egg with the Cross of St George

Russia (M.S. Kuznetsov & Co.), 1910–17

Porcelain, glaze, printing, enamel, gilding; fastened to an orange and black-striped St George ribbon; 8.3 × 6.8 cm

PROVENANCE transferred in 1941 from the State Museum of Ethnography; until 1917 in the collection of Count Shuvalov

State Hermitage Museum inv. no. ERF-5495

During the First World War, the military authorities ordered porcelain Easter eggs to be produced bearing an image of the fourth degree of the Military Order of St George the Victorious, fastened to the St George ribbon. The decoration takes the form of a silver cross with a central medallion with the arms of Moscow: St George the Victorious on his horse striking the dragon with a spear. The crosses were set on an egg of scarlet background, typical of those produced by the Dmitrov factory of Kuznetsov & Co. during the late nineteenth and early twentieth centuries. An Easter postcard was issued showing Emperor Nicholas II in uniform presenting a soldier with an Easter egg. Such eggs were produced in numbers; similar examples may be found in the Hillwood Museum in Washington, D.C., and in a private collection in San Francisco. TVK

EXHIBITION HISTORY Copenhagen 1994, no. 100; Salzburg 1995, no. 100; Geneva 1996, no. 109; Berlin 1997 BIBLIOGRAPHY Copenhagen 1994, no. 100; Salzburg 1995, no. 100; Kudriavtseva 1995/1, p. 862; Geneva 1996, no. 109; Berlin 1997, no. 12



R-260d

d) Egg with The Anastasis

Russia, N. Lukutin factory, late 19th century

Papier-mâché, oil, varnish, gilding, metal, silk; 16 × 18 cm

INSCRIPTIONS inside the egg ОТЪ СТАРООБРЯД-



ЦЕВЪ СПЕТЕРБУРГСКОЙ СТАРООБРЯД-
ЧЕСКОЙ ГРОМОВСКОЙ ОБЩИНЫ (From the Old
Believers of Gromovskaya Old Believers' Community in
St Petersburg)

PROVENANCE acquired in 1974; formerly in the
collection of H.L. Garshina, St Petersburg
State Hermitage Museum inv. no. ERRz-3446

A red egg decorated with The Anastasis. The ring
has a yellow metal frame with a red silk tassel and
hanging cord.

EXHIBITION HISTORY not previously exhibited
BIBLIOGRAPHY unpublished

e) Egg decorated with The Anastasis and a View of the Moscow Kremlin

Russia, Lukutin factory, early 20th century

Papier-mâché, oil, varnish, gilding; 17 x 11.5 cm

INSCRIPTIONS inside the egg ОТ ОХТЕНСКОЙ
СТО НИКОЛЬСКОЙ ОБЩ СТАРООБРЯДЦЕВЪ,
ПРИЕМЛЮЩИХ СВЯЩЕНСТВО 19 7/IV 14 (From
the Olhtenskaya Nikolskaya Community of Old Believers,
receiving priesthood 19 7/IV 14)

PROVENANCE transferred in 1945 from the State
Museum of Ethnography; formerly in the
Anichkov Palace, St Petersburg
State Hermitage Museum inv. no. ERRz-118



One half of this egg has a scene of Christ's
Resurrection painted in traditional style, the other
a view of the Moscow Kremlin from the other side
of the Moscow river. INU

EXHIBITION HISTORY Havana 1984
BIBLIOGRAPHY unpublished

R261

Liturgical textiles with The Last Supper and The Resurrection

Russia, late 19th century

Velvet, taffeta, canvas, sequins, beads, spun metal thread,
oil painting, embossing; both 99 x 141 cm

PROVENANCE transferred in 1957 from the Museum
of the History of Religion and Atheism, St Petersburg
State Hermitage Museum inv. no. ERT-16502, 16501

a) The Last Supper

The appliqué is worked on a background of wine-
coloured velvet. Christ sits at the centre of the
table. Five Apostles are seated on his left and six
to his right. Judas sits on the left holding a money
bag in his hand. The figures are set against an
interior with columns and drapery. A church
chandelier is hanging over the table. The faces and
hands are painted in oil, while their drapery and
other details are embroidered in gold and silver
thread in different types of satin-stitch, decorated
with borders in gold thread, beads, sequins and
floral garlands. The fine quality of the materials



used indicates the work of a prominent workshop specializing in gold embroidery.

b) The Resurrection of Christ

The appliqué is executed in traditional style on a wine-coloured velvet ground. Christ's figure with his right arm raised in blessing and holding a banner in his left is set against a ray of Glory and clouds. The figure of an angel stands at the open tomb to the left and the Three Holy Women carrying holy oil stand to the right. Drapery and other details are embroidered in gold and silver satin-stitch, with borders worked in gold thread, beads and sequins. The borders are embroidered with garlands of vines, ears of wheat, roses and carnations.

Both textiles in the Hermitage collection are similar in their design, embroidery technique and materials and were executed in the same workshop. It is possible that they were made in one of the Arzamssky religious houses which flourished in the late nineteenth century and were famous for their rich embroidered work. EUM

EXHIBITION HISTORY not previously exhibited

BIBLIOGRAPHY unpublished

R262

Church vestments

a) *Phelonion* and *epitrachelion*

Russia, second half 19th century

Velvet, metal thread, gold thread, sequins, appliqué, embroidery

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERT-15865, 15866

The *phelonion* and *epitrachelion* are made from blue velvet embroidered in gold thread.

EXHIBITION HISTORY Speyer 1994, no. 120

BIBLIOGRAPHY Speyer 1994, no. 120

b) *Sticharion*

Russia, late 19th century

Velvet, metal thread, pearls and embroidery

PROVENANCE transferred in 1951 from GOKHRAN

State Hermitage Museum inv. no. ERT-16033

The *sticharion* is made from red velvet embroidered in gold thread and pearls. On the back is an image of the Dormition of the Virgin, with the Archangel Michael and the Apostle Peter on either side. The hem and sleeves have a wide border decorated with vine leaves and grapes, embroidered in relief with gold thread.

EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 266

BIBLIOGRAPHY St Petersburg, Hermitage 1994, no. 226





c) *Phelonion, epitrachelion, sash and mitre*

Russia, late 19th century

Velvet, metal thread, gold thread, enamel, gold lace, embroidery and painting

PROVENANCE transferred in 1941 from the State Museum of Ethnography

State Hermitage Museum inv. no. ERT-15961, 15962, 15963, 15969

The *phelonion*, *epitrachelion* and sash are made from violet-coloured velvet decorated with gold embroidery; the mitre matches. The back of the *phelonion* is decorated with an image of the All-Seeing Eye surrounded by angels' heads. Below this are liturgical symbols and a cornucopia, an allegory of the divine nature of secular and ecclesiastical authority. Below again are the instruments of Christ's Passion, and the remainder

of the cope is embroidered with flower garlands and vines. The cross on this vestment represents the Order of St Alexander Nevsky, established in 1725 and awarded both to laity and clergy. In the latter instance, the symbol of the order could be incorporated on to the priest's vestments.

EXHIBITION HISTORY St Petersburg, Hermitage 1994, no. 225

BIBLIOGRAPHY St Petersburg, Hermitage 1994, no. 225

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Glossary

acheiropoietos ‘not made by hands’; image of a sacred person produced miraculously; see *mandylion*
akakia purple silk purse carried by the emperor on ceremonial occasions and containing dust, symbolizing mortality
Akathist anonymous hymn of 24 stanzas (*kontakia*) sung in honour of the Mother of God while the congregation stands
ambo freestanding pulpit, usually in stone, with one or two small flights of steps leading to a raised platform
Antiphonetes miraculous icon of Christ kept in an unidentified building in Constantinople and later housed in the church of Chalkoprateia
basma strips of metal, usually silver or silver-gilt, impressed with regular patterns and fixed to the surface of an icon
Blachernitissa miraculous icon of the Virgin with hands outstretched in a posture of prayer, housed in the Blachernai monastery in Constantinople
chiton tunic, the basic element of Byzantine dress worn by both men and women
chrysobull imperial gold *bull*a
ciborium canopy with a domed or pyramidal roof resting on columns over an altar
clavus vertical stripe decorating a tunic
cloisonné enameling technique in which cells are divided by thin strips of gold (cloisons) filled with glass and fired
crux gemmata cross set with gems or stones
Deesis composition showing Christ flanked by the figures of the Virgin and St John the Baptist turning towards him with gestures of intercession on behalf of mankind
diakonikon sacristy; part of the sanctuary of a church where the sacred vessels are kept, usually next to the main apse
divetesion long ceremonial silk tunic worn by the emperor and certain court dignitaries
Eleousa icon of the Virgin in which she tenderly touches her cheek to the Christ child
encaustic wooden panel painting technique in which the pigment is suspended in wax
enkolpion pectoral reliquary with a sacred image

epistyle the beam of a *templon*
epitaphios large embroidered shroud representing the bier in the burial of Christ procession on Good Friday
epitrachelion long narrow liturgical silk stole worn by bishops and priests
eulogia pilgrim token usually containing holy oil and thought to have amuletic and curative powers
exonarthex outer vestibule of a church
follis principal Byzantine bronze coin from the end of the 5th to the end of the 11th c.
gesso gypsum or chalk bound with size or fish-glue as a ground on which to paint
Glykophilousa iconographic type of the Virgin similar to the *Eleousa*
hagiasma miraculous spring, often elaborated architecturally and incorporated within a church complex
Hagiosoritissa iconographic type of the Virgin shown nearly in profile with her hands outstretched in a posture of prayer
himation long mantle common in Antiquity and in medieval representations of Christ, the Prophets and Apostles
Hodegetria icon housed in the Hodegon monastery in Constantinople and showing the Virgin holding the blessing Christ Child on her left arm while gesturing toward him with her right hand
iconostasis high screen with doors and tiers of icons separating the sanctuary from the nave of a church
imago clipeata portrait representation on a shield, varying from head to full bust
katholikon the principal church of a monastery
katsion a type of censer held by a handle rather than swung by chains
kielma scenes surrounding the central panel of an icon
Koimesis Dormition of the Virgin
kontakion chant or verse, usually celebrating major feasts and saints; stanzas making up the Akathist (q.v.)
kovcheg icon panel with raised borders
labarum military standard with a monogram denoting Christ or Christianity
loros long scarf, especially the stole studded with precious stones worn

on festive occasions by the emperor and empress
izhitsa eucharistic spoon
mandorla almond-shaped aureole surrounding an entire figure to indicate the presence of God’s power
mandylion miraculous *acheiropoietos* image of the face of Christ on a cloth brought from Edessa to Constantinople in 944
maphorion long shawl worn over the head and shoulders
Menologion collection of saints’ lives arranged according to their feast days
miliarense silver coin (5th-11th c.)
narthex vestibule of a church
niello black alloy compound of sulphur with silver, copper, lead and other metals, used as a decorative inlay on metal objects
Nikopoios iconographic type of the Virgin shown in a frontal bust holding a medallion containing a frontal figure of Christ
oikos stanza of a *kontakion*; see Akathist
oklad metal cover or revetment for an icon; also called *riza*
omophorion long white scarf decorated with crosses, worn by bishops
Orans, Orant posture of prayer, standing with arms oustretched
panagia pectoral medallion worn round the neck by higher clergy
panagiarion small liturgical paten decorated with a representation of the Virgin
Pantokrator iconographic type of Christ represented frontally blessing with his right hand and holding the Gospel book in his left
parekklesion subsidiary chapel, often with a funerary function
pavoloka cloth applied to a wood panel before gesso
phelonion capelike garment worn by a priest or bishop, equivalent of the Latin chasuble
Platytera epithet of the Virgin, often associated with a type of Blachernitissa
podea veil hung directly beneath an icon
polykandelon metal support for several smaller lamps, a chandelier
Posol’skii Prikaz Foreign Chancery
pyx**, **pyxis generic term for a small box, also designating a cylindrical ivory box
repoussé relief produced by hammering metal from the back

riza metal revetment for an icon, also called *oklad*; type of sacerdot vestment
sakkos liturgical vestment worn by members of the higher clergy
solidus standard Late Roman and Byzantine unit of gold coinage
staurotheke reliquary containing a fragment of the True Cross
stavraton heavy Late Byzantine silver coin
sticharion long tunic with sleeves, the primary vestment of the higher orders of the Orthodox clergy
tempera wooden panel painting technique in which the pigment is suspended in egg yolk
templon screen separating the sanctuary from the nave of a church
trachy concave Byzantine electrum and billon coin (11th-14th c.)
troparion form of hymn, usually connected with a particular feast
tsata icon decoration in the form of a pendant half-moon hung from the lower side of the nimbus
tsirovka technique of scratching with metal tools